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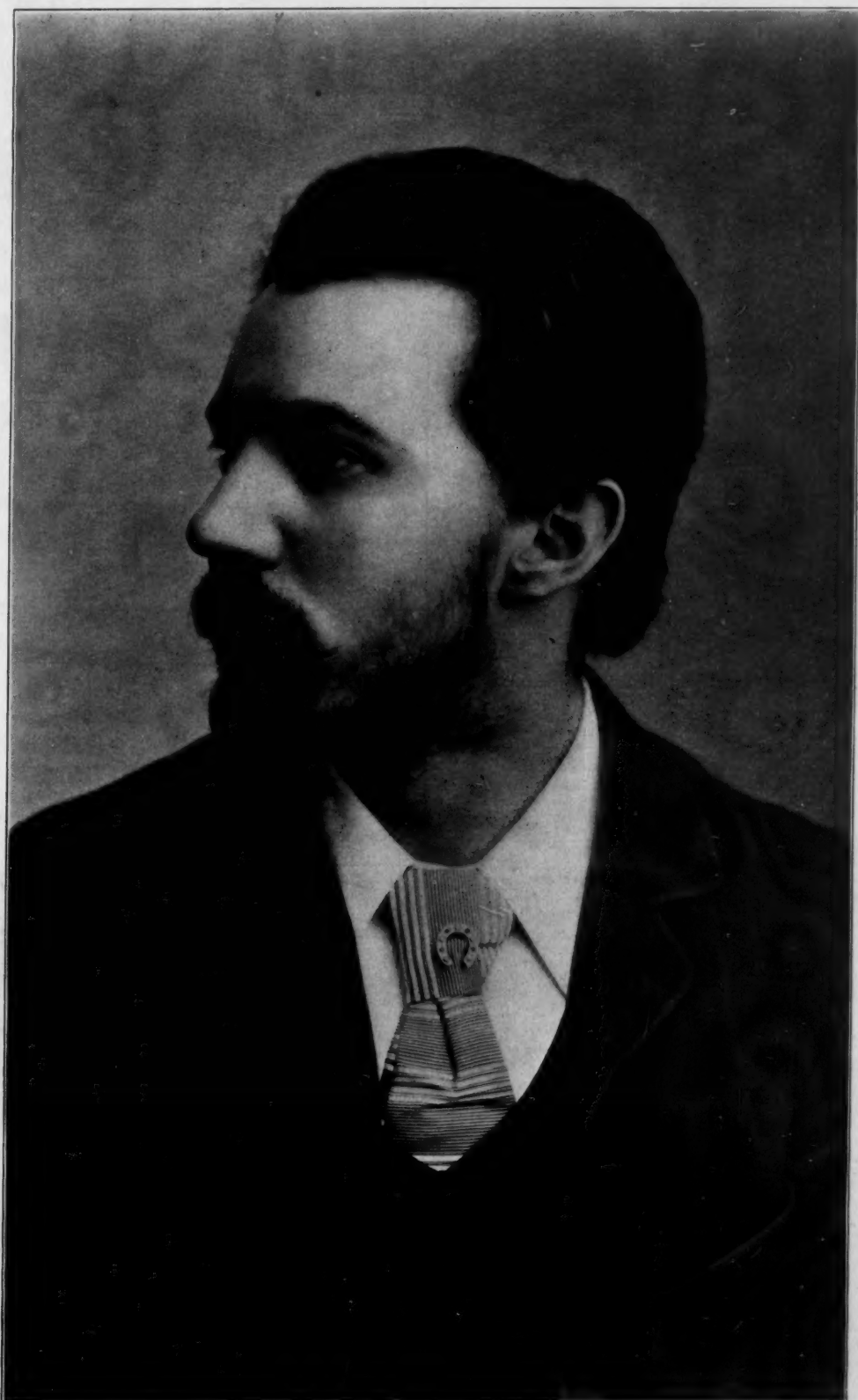
A WEEKLY JOURNAL

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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W. LINKSTRASSE 17, August 30, 1893.

WITH the temperature still at from 90° to 94° Fahr. all through the day and with nothing musical going on all through the evening, except the performances of the Royal Opera personnel at the rebuilt and renovated Kroll's Opera House, with its enlarged, deepened and broadened stage, it might be considered (by myself, anyhow) that I returned from the seashore to the capital a trifle prematurely. However, I had a lot of things to attend to, mostly of a business nature, and hence I have been back here for the last four or five days, but I think now that I shall not stay here much longer than another three or four days, for there is absolute necessity to put my affairs into shape, and then I shall vanish again and not return until the Berlin atmosphere has cooled down considerably.

Meanwhile I have made good use of my time while in town, and attended two operatic and two operetta performances. The first of these was on the date of the 100th birthday anniversary of the composer, Heinrich Marschner, which took place on Friday, the 16th inst., and in commemoration of which memorable day the Royal Opera intendency very befittingly brought out in a newly studied and newly mounted performance Marschner's rarely given opera *The Vampyre*.

I had not heard the work for twenty years or thereabouts; I remember, however, that at that time, with Reichmann in the title part, at Cologne, when the handsome baritone was at the beginning of his career and I was a very young man, the gruesome opera made a deep and lasting impression upon me. I was therefore not a little curious to note whether the effect would still be the same, but despite a very good musical as well as dramatic performance I could feel no shudder creep down my back at the blood curdling doings of *The Vampyre*, who is a sort of Jack the Sucker, going around killing young girls by sucking the life blood out of them, and who is himself always brought to life again, no matter how mortally wounded, whenever the shining rays of the moon fall upon his livid features. Wohlbrück's libretto is based upon a story told by Lord Byron to his friends when the British poet was living at Geneva in 1816, and when the blood and thunder ghost story was in vogue and really the taste of the day.

It then exerted a powerful influence, and a dozen or more stories and dramas, as well as two operatic libretti, were based upon this self same fiction of Byron's. Lindpaintner as well as Marschner composed an opera, *The Vampyre*, but the former's work has long since been forgotten. Probably this fate would also have overtaken Marschner's opera on the same subject, but there are in it so many moments of really great, almost inspired, music, and besides the eerie portions of the work are so well set off and contrasted by gay, festive and most popular scenes, which entwine, that as long as there can be found a good representative for *Lord Ruthven*, alias *The Vampyre*, so long will the opera hold a safe place in every large and catholic German opera repertory. Much better, however, and a far greater work, is the same composer's *Hans Heiling*, which also deals with ghostly subjects, but in a far more congenial and sympathetic way; and his unquestionably best work is *Templar and Jewess*, the libretto of which is based upon Walter Scott's great novel, *Ivanhoe*.

These are three operas of the great Hanover Kapellmeister and Zittau composer which have survived; all others, and there are a good many of them, already belong to the past. He has been called the precursor of Wagner, but this is decidedly too much of a distinction, for he was that only through the romanticism which pervades his and the earlier Wagner libretti and which lends their operas a slightly similar flavor, but more in a formal than in a musical sense. Wagner leans in his first operas only upon Weber, and that pretty heavily, but not upon Marschner, who was his "precursor" indeed, but only in a temporary sense.

Why *The Vampyre* was chosen for this centennial anniversary celebration instead of one of the two more important and greater works is explained through the circumstance that Hans Heiling belongs to the regular repertory of the Royal Opera House, while, as I said before, *The Vampyre* is but very rarely heard, and *Templar and Jewess* would and could not be given, in order not to interfere with Sir Arthur Sullivan's *Ivanhoe*, which is to be one of the earliest novelties of the coming operatic season.

The performance itself was a very creditable one, and well worthy of the occasion it was intended to emphasize. Weingartner held the baton, and had done good preliminary work with both chorus and orchestra. The same praise is due also to Tetzlaff's mise-en-scène, which upon the new stage of Kroll's time honored but now rejuvenated establishment shows to far greater advantage than would ever have been possible upon the old and very cramped stage with its former limitations. The new auditorium is also very delightful, the acoustic qualities are satisfactory, ventilation and lighting good, and I don't know a summer opera house in the world which, now that the royal opera forces have taken possession of it, could in any way compare with old Kroll.

Of the solo personnel Bulz as *Lord Ruthven* stood head and shoulders above his surroundings. His impersonation was histrionically one of the finest I ever saw, he bringing out not only the fiendish, but also the seducing and the chevaleresque as well as the abject qualities of the principal personage in the drama. Vocally he also was very good, but more in the clear pronunciation and dramatic delivery of the text than in the purely lyric portions of the work. Next to his part the others sink into comparative insignificance, with the possible exception of that of *Sir Humphrey*, *Laird of Davenant's* daughter *Malvina*, which was nicely, but not overwhelmingly well, sung by Miss Hiedler. Mme. Herzog was not in the very best of voice or disposition for the short rôle of *Janthe*, who, somewhat luckily therefore, is killed by *The Vampyre* in the first act. Far better vocally was Miss Weitz as *Emmy*, *The Vampyre's* last victim. Sommer, the tenor, sang *Edgar Aubry's* part sweetly and acted in a far more manly manner than is his custom. Moedlinger was sonorous as *Sir Humphrey*, and Krolp very amusing as *Tom Blunt*. He and Messrs. Philipp, Alma and Krassa gave the famous drinking male quartet of the last act, which is one of the pearls of Marschner's humorous muse and which has become exceedingly popular throughout all Germany, in a finished style. Altogether, as I said above, the performance was a very worthy and creditable one, and it elicited considerable applause on the part of an audience which was as enthusiastic as it was numerous and appreciative.

In the winter time, or during the course of the regular musical season, with a concert or two for every evening alternating with an occasional operatic performance I have to attend, I don't get much chance to see an operetta. To tell the truth, I don't very much regret it, for, although I like relaxation as much as the next man, I prefer taking it in another than a musical form. Moreover, the operetta of our day is no longer the operetta that I used to enjoy. We have no more Offenbachs, and even Strauss has written only one *Fledermaus*. With the single exception of Miss Hellyett, which is naughty but nice, I have not for several seasons seen an operetta that touched my risibilities or appealed to my musical sense of humor, and even Miss Hellyett you have to see at Paris at the Bouffes Parisiennes, and not at New York, where they emasculated or rather effeminated Audran's clever work, or at Berlin, where they make poltroonery out of every French joke that is the least bit risqué.

What I saw here in Berlin these last evenings only tended to confirm the above preconceived notions. At the Adolph Ernst Theatre, the theatre at which Charley's Aunt had all last year the greatest success that Germany has witnessed for many a season, I attended a butchery. I cannot call it a performance, of Audran's *Madame Suzette*. I don't think this latter work could in any way, musically or dramatically, compare with *Mascotte* or Miss Hellyett, but I am sure that the original cannot possibly be as bad as the garbled version by Ed. Jacobson and J. Kren, which is here dished out. The orchestra, which Audran handles with a French daintiness and grace all his own, was rough and vile, and of the much praised Adolph Ernst personnel I liked only Guido Tielscher as *Gabillot*, while the rest could not compare with a New York Bowery theatre cast. Miss Ida Schlueter in the title rôle is rather good looking, but she is as German as sauerkraut, and has not the least bit of that peculiarly French chic which you expect in a French operetta heroine.

By far worse, however, and in every way worse, is Antoine Bane's vaudeville *Tata-Toto*, which José Frency's Carl Schultz Theatre Company last night presented for the sixtieth time at the Neues Theater. In honor of the Berlin public I must acknowledge that both performances were but meagrely attended, and still more meagrely applauded, and that the handful of people at both theatres seemed to be composed for the most part of provincials who were "doing" the capital. *Tata-Toto* is the emptiest of all pieces I ever saw, and the whole action turns around the quickness of one single participant in the cast, who can change her dress half a dozen times within a quarter of an hour, so as to represent alternately herself and her own twin brother. This Miss Leona Bergère does rather cleverly, but the rest should be, though it is not, silence. The idea itself is not even a new one, but is fished from

Giroflé-Girofla. Lecocq's operetta, however, in comparison with *Tata-Toto* is like Gulliver compared with one of the Lilliputians.

In between these two cold douches, which I received on very warm nights, I attended at Kroll's a Sunday night performance of *Lohengrin*. Of course I did not go for the purpose of hearing Wagner's most popular opera, for every note of that poetic work I know from memory since the days of my adolescence. I went to hear a new tenor who was going to make his début as the *Knight of the Swan*, and a new baritone who appeared for the first time as the *King's Herald*, both men new additions to the Royal Opera personnel. The tenor, Herr Otto Holdack, has been educated at the expense of the intendency, as he is said to have promised great things. All I have to say is that at his début he was somewhat far from fulfilling them. Making due allowance for the nervousness which every novice must feel on so important an occasion, a nervousness which partially, however, was overcome as the evening proceeded, Mr. Holdack was both vocally and histrionically disappointing in the extreme. His acting is very clumsy and he appears even more of a stick than is permissible or expected in a tenor; above all it lacked that natural dignity which surrounds the part he has to play. *Lohengrin*, for instance, so far forgetting himself as to stamp his foot on his declaration to *Telramund* of *Elsa's* guiltlessness. As for Holdack's voice it lacks brilliancy as well as sonority, and there is none of that ring in it which gives the true heroic timbre. Still, as I said, he grew a bit stronger and better as things proceeded, and so I have hopes for him still, albeit he will never become a second Niemann. The brain is not there, and that is bad.

The new baritone or high bass, Mr. Mitterlein, formerly of Elberfeld, did not have a favorable part for his Berlin début. The stentorian utterances of the *King's Herald* demand a stronger, more forcible and also a higher voice than Mr. Mitterlein seems to be possessed of, and he seemed, moreover, not absolutely sure of either pitch or rhythm. But then the part is really difficult, and maybe Mr. Mitterlein will do better with something easier in the near future.

An innovation in the cast was also the appearance of Rosa Sucher in the part of *Ortrud*, in which I had never before heard her. I must say she was a very sore disappointment to me. She evidently tried to imitate Marianne Brandt's grand dramatic conception of the rôle, the strongest one in Wagner's lyric work, but she overdid the thing, and by overacting, as well as by forcing of the voice, made a rather painful impression of enraged impotency. I am very much afraid that Rosa Sucher's voice, and with it her day, has gone. Too bad that these things are as they are, and that we all must leave off some day; only some don't seem to know when that day has arrived.

I was most pleased with Miss Hiedler's singing of the part of *Elsa*, which is really the best I have so far heard from the versatile young artist. Her acting, too, was charming and sympathetic. Bulz, as always, was good as *Telramund*, but Stammer lacked nobility of voice as well as demeanor in the part of *King Henry*. He simply bellowed.

Neither the chorus nor orchestra were quite up to the standard, and rehearsals seem to have been too few since the time of the vacation has ended. It took all of Dr. Muck's well-known skill in conducting to hold things together at some of the more unfortunate moments.

No more convincing and stronger proof of the power of THE MUSICAL COURIER could be cited than the abdication of the venerable Carl Reinecke from the direction of the equally venerable Gewandhaus concerts. It is quite significant, also, that only a New York and not a Leipzig or a German paper had the moral courage to take the sole initiative of pointing out the bad state of things musical in that once famous stronghold of music, old Leipzig, in which men like Bach, Schumann and Mendelssohn lived and labored. When the writer first announced in this Budget the withdrawal of Reinecke with the coming season the news, which of course reached Leipzig first and only through the medium of THE MUSICAL COURIER, was treated in Leipzig as a canard. Still, after a while, the rumors grew stronger, and then the Leipzig papers began to make inquiries and found out that the important item which a month previous had appeared in a New York music paper was true after all. That is what they call journalism in Leipzig.

Arthur Nikisch has been chosen as a successor to Reinecke, and no better selection could have been made in Germany, or for that matter in all Europe or in all the world; for, Philip Hale's well-known anti-Teutonicism to the contrary notwithstanding, there are at present no very great concert conductors in existence outside of poor Germany. If Mr. Hale thinks differently let him please name them. They are not very thick even here in Germany, and after you have named Nikisch and Weingartner you are bound to make a big pause before you come to such names as Levi, Richter and Mottl, and after them follow the *dei minorum gentium*.

There is hardly any other person who is more able and in a position to heap fiery coals upon the head of an adver-

sary than an independent and influential critic. Heinrich Zoellner, conductor of the New York Liederkreis and composer, a few days ago was enabled to play his patriotic and heroic duology to Mr. Henry Pierson, director of the Royal Opera House intendency, and it is now more than likely that at least one portion of the work will be accepted for performance at the Berlin Royal Opera House. *Sap. sat.*

To-day there will begin at Bechstein Hall the grand concours for the Rubinstein prizes in composition and piano playing. The jury invited contains some of the best known of musical names, and will be under the presidency of Julius Johannsen, director of the St. Petersburg Conservatory of Music, who also honored the writer with an invitation, which could, however, not be accepted, as my present stay in Berlin is of but short duration, while the examinations will last at least from ten to twelve days. Among the thirty-odd musicians who have agreed to serve as jurors are Messrs. Widor and Diemer, from Paris; Prof. Asger Hamerik, from Baltimore; Safonoff, director of the Moscow Imperial Conservatory; Solowjeff, from St. Petersburg; De Lange, from Amsterdam; Jadassohn, from Leipzig; Dr. Otto Neitzel, from Cologne, and from Berlin Professors Loeschhorn, Jedliczka, Ph. Scharwenka, Director Gustav Hollaender, Halir, Dr. Muck, and Busoni, who received the first Rubinstein prize five years ago at St. Petersburg.

There are thirty-four applicants for the piano and eight applicants for the prize in composition. One competitor can gain both prizes, but I doubt whether this will be the case in the present competition. The arrangements are in the trusted and trustworthy hands of the concert director, Hermann Wolff, and the orchestral accompaniments will be conducted by Prof. Karl Klindworth. Of course it is one of the conditions to play one of the Rubinstein piano concertos, and I just learn that only five of the competitors have chosen any other than the D minor concerto. The latter work therefore will be performed some twenty odd times, and there will be good occasion to warm up Berlioz's clever joke of the piano at the Paris Conservatoire examination, which by itself began to play the G minor Mendelssohn piano concerto when the fifth performer sat down to the task set down for competition.

It is, of course, impossible to say who will carry off the much valued trophy among so many competitors and with so widely divergent a jury, but if I were asked to venture a guess I should put Melcer, of Moscow, down for a sure winner of the composition prize, and either young Levine, of Moscow (a former Rubinstein pupil), or Hutcheson, of Australia, as the winner of the piano prize. Now, let us see how near I get to the winner. The only American in it, as far as I know, is Mr. John Hugo. The next competition will take place five years hence at Vienna and the next one after that ten years hence at Paris.

The interior of the Berlin Royal Opera House is being refitted and redecorated in grand style. It is expected that the work will be finished about the middle of October and that the Royal Opera House will be reopened by October 23.

During my absence from the city I missed quite a number of callers and old friends, the following of whom left their cards at THE MUSICAL COURIER's Berlin headquarters: Miss Olive A. Fremstad, who marked her card p. p. c. as she went from here to Cologne to fulfill her engagement at the Cologne Opera House; Arthur Claassen, the Brooklyn conductor; August Spanuth, pianist and musical editor of the New York *Staats Zeitung*; Prof. Xaver Scharwenka; Dr. F. Ziegfeld, president of the Chicago Musical College; my old friend Bernardus Boekelman and his family, and Philipp Roth, editor of the Berlin *Signale*.

I was more fortunate with the following, whom I met since my return: Miss Kathrin Hilke, first soprano from St. Patrick's Cathedral, New York, who sang for me and with whom I spent a delightful evening at Kroll's; Miss Minnie Diltney, of New York, now engaged as first soprano at the Chemnitz Opera House; Dr. Otto Neitzel, musical editor of the Cologne *Gazette*, one of the first of German music critics and an excellent pianist as well as pedagogue; Jadassohn, the great Leipzig teacher of composition; Mr. Sigmund Herzog, of Steinway Hall, New York, who is anything if not an early riser; Carl Wolfsohn, of Chicago, and his interesting pupil, Miss Augusta Cottlow, who is going to be heard in concert here next winter; Frans Rummel, the great pianist; Ludwig Schytte, the Danish composer, who resides at Vienna; Prof. Asger Hamerik, director of the Peabody Institute at Baltimore, with whom I had a delightful talk; Carl Maria Widor, the great French musician, and Mr. and Mrs. Henry Flesch, formerly of New York, now of London, England.

As you will readily perceive, I have had an interesting but also a busy time of it these last four or five days.

I must not forget to mention that my friend Henry Heyman, of San Francisco, Cal., sent me a lifelike portrait of his handsome and expressive features in commemoration of our Bayreuth meeting of last summer.

O. F.

Wagner Opera in Munich.

AUGUST 9, 1885.

THE complete dates and casts of the season of Wagner opera in Munich this summer were published in THE MUSICAL COURIER some time ago.

Last night the house was opened with *Die Feen*, Wagner's rather weak and youthful first operatic work. The brilliant way, however, in which it was given justifies its representation. It gives an excellent insight into the master's phenomenal development and gradual emancipation from his great models, Beethoven and Weber; it shows us here and there traces of his dramatic talent (for instance, both arias of *Arindal*) and gives us, in a general way, an idea how he began his combined poetic and musical work.

The cast was given entirely with Munich artists. Madame Dressler (*Ada*), as well as Miss Schöller (*Lora*), was satisfactory. *Arindal* was given by Mr. Mikorey in a rather unsympathetic way. Siehr sang *Gernot*, and Miss Borchers, who was just as timid and unsatisfactory as last year, sang the small part of *Drolla*.

Fischer conducted, and the orchestra, which was placed differently, sounded better in some ways than last year.

All in all it was a good beginning and the house was well filled, although by no means crowded.

AUGUST 10.

I am sorry to say that I was unable to attend the whole "Rienzi" performance last night, which was given before a completely sold out house, and which was a very brilliant performance—orchestra, singers, chorus, general ensemble. Richard Strauss conducted. He gave the overture in a masterly way, with all his energy and good qualities in general, and the performance under his baton was a satisfactory one. It is no wonder that the success which the opera has had (it was played frequently in the course of last winter) was such an enormous one, and this was in a great measure due to Possart's fine mise-en-scène and the fine general ensemble, which left nothing to be desired. The female element, with Madame Meilhac and Miss Frank and Miss Borchers, distinguished itself.

AUGUST 12.

The Flying Dutchman, given Sunday night, was in the best sense of the word a "Sunday performance"—it was almost perfect in every respect—orchestra, chorus, soli singers, decorations, scenery, &c. With the exception of Mr. Karl Perron, from the Royal Opera in Dresden, all the singers were from Munich. Miss Ternina's *Senta* was one of the best I ever saw before. Her complete absorption in the various moods and feelings of this heroic fisher maiden, loving and sacrificing, was simply wonderful, and she had at times moments of real artistic greatness, and all this, more or less, without a large voice or special art of singing. She had a very fine partner in Mr. Perron, who sang *The Dutchman* in a very fine way, although in some ways strange to me. A great advantage in his performance was his splendid economy in the use of his voice in the first part of the opera, which enabled him to give the latter part with heroic power and a climax of unsurpassed beauty. I should like to bestow special praise upon his fine work in all the piano parts in his character; generally they are whispered instead of being sung. Siehr was a characteristic *Daland*, and Vogl's *Erik*—this rather disappointing figure—was given in a new way. Chorus as well as orchestra were in good trim, and the enthusiasm of the audience was in every way justified.

The house was crowded, the majority of the audience being foreigners.

AUGUST 14.

The first Tannhäuser performance this season took place last night with Vogl as Tannhäuser, Perron as Wolfram, Ternina as Elisabeth, Pauline Meilhac as Venus, Wiegand as Landgraf, and last, but not least, Richard Strauss as conductor. May Munich be blessed to have him! If we have more such performances as last night's we can only feel sorry for Berlin and the Philharmonic Society; we had better, however, return to Munich and the Tannhäuser performance. Whatever we said about Vogl last year has to be repeated. Vogl is always the fine artist, full of intellect, with a thorough understanding of his rôle, with an immense "routine" and knowledge of everything concerning his success on the stage, and with a special capacity for Wagner's heroes and characters. If his voice lacks the freshness of youth, we ought to be indulgent on account of his numerous other fine qualities. Miss Ternina's Elisabeth was not quite what you might have expected from an artist of her calibre. She evidently does not care particularly for this part (we don't blame her). She scored, however, a great success (perhaps the traditional one) after the aria in the beginning of the second act. Mr. Wiegand's splendid voice and good singing were highly enjoyable. Two very interesting guests were participating—Mr. Perron and Miss Pauline Meilhac. Perron's good qualities, mentioned before in last night's performance, were once more evident in his singing of Wolfram's part. Pauline Meilhac was a special attraction. She has a beautiful, large voice and a thorough art of singing, and the dramatic expression she gives is extremely intense. Her voice, her

body, her mind, her heart, her intelligence—all these are mature, and there is a certain finish in her conception that makes her one of the noblest German singers I have ever heard. I hope to have the pleasure of hearing her in various other characters. Her *Venus* was certainly fine in every respect.

Strauss was at his best. It was owing to his magnetic influence as conductor, through his affectionate intimacy with and complete absorption in the various parts, that he achieved this admirable performance and elicited demonstrations of the highest enthusiasm. The overture was rendered in a masterly way, and so was the finale of the second act.

Tannhäuser has, so to speak, only these two really admirable creations—perhaps you may add the Pilger Chorus. Still I believe that the overture is the masterpiece. As a whole, however, the opera is not quite what one expects from a work of such immense popularity, and to my mind it has parts of inexpressible dullness.

AUGUST 16.

After Tannhäuser—Lohengrin. The house was packed, and you may positively say three-quarters of the audience were foreigners. The Munich people, I have been told, have been fed for years with Tannhäuser and Lohengrin, and no wonder that in the hot summer months they prefer to visit their lakes and mountains instead of their opera house. The foreigners, however, have no Bayreuth this year, and no matter, especially with the Americans, how good or bad a thing is, as long as they are "traveling abroad" they have to take in everything that presents itself. Well, Lohengrin is of course such a so-called "popular attraction," and, more or less, you might have imagined yourself to be in the Metropolitan in New York, or the Boston Theatre in dear, dull, old Boston (without all the excitement, of course, which you occasionally may enjoy at a Boston Damrosch-Barron Berthald-Roy-Lohengrin performance). Vogl was Lohengrin, and a fine one, too. His voice sounded unusually fresh, and the Gralszaehlung was given with a rare charm and easiness. As to Fräulein Dressler's *Elsa*, it is impossible for me to say much in her praise. She is good looking, in the first place, wears fine costumes, has a pretty voice, and is nothing else but a "Dutzendelsa." Excellent, however, was Miss Frank as *Ortrud*, especially in the beginning of the second act. She has made good progress since I saw her last. The orchestra was led by Fischer in a conscientious way, but without special fire or depth.

Next week I shall speak of the Ring performances, and also of Tristan and Isolde and the Mastersingers. As all these operas will be given exactly with the same casts, singers, conductors (Levi, Strauss and Fischer), scenery, &c., as last year, I shall confine myself to a brief account. The only and important change made recently is Frau Rosa Sucher's engagement as *Isolde*, instead of Frau Katharina Klafsky.

G.

In Australia.—John Marquardt, the violinist, is concertizing with great success in the Antipodes.

Ole Bull's Son.—Alexander Bull, the son of Ole Bull, and a violinist himself, will revisit America this month.

Sprottau.—On September 18 a monument will be unveiled in Sprottau, his native place, to Heinrich Laube, who would then have completed his ninetieth year.

Terrible Effects of Wagnerism.—M. de Chambrun, whose remarks on Wagner we lately noticed, inserts in his work the following paragraph: "There are in Wagner such physiological and pathological effects that a lady of my acquaintance, at the close, for example, of the *Götterdämmerung*, felt herself reduced in size; her arms were 5 and her legs 7 millimetres shorter."

De Reszkes as Landowners.—MM. Jean and Edouard de Reszké have been investing their earnings in Polish landed property, says the *Kurjer Warszawski*. During their recent stay in Poland they have purchased estates near Czestochow. M. Edouard has purchased Garnek, an estate near Plawna, and his brother is negotiating for Skrzydlow, one of the finest domains in the same district.

Questions and Answers.—At the examinations at an English music school Miss Dolly replied that the letters M. S. in a piano piece mean mezzo-soprano, Miss Polly that D. C. stands for de crescendo and Miss Molly found that V. S. at the bottom of a page of Beethoven mean violin solo. The most remarkable answer was that of a certain Miss Mary, who opined that *loco* meant "with fire" or *con fuoco*. She explained her reply to the examiner by informing him that *loco* was an abbreviation of "locomotive."

Meiningen.—The first musical festival of the duchy of Saxe-Meiningen will take place this month in Meiningen, under the management of General Music Director Steinbach, who will conduct. The court capelle, reinforced up to eighty men by members from Hanover, Coburg, Sondershausen and Weimar, will form the orchestra. The chorus consists of 400 singers from various musical centres. The organ will be played by Organist Oppel, of Salzungen. The performances will be of works by Händel, Bach, Beethoven and Brahms.

Henry J. Wood.

DISCOVERERS of talent in the musical world are turning their attention toward the English speaking people of Great Britain and America, to whom it is left to produce musicians who shall lead the world in the development of the art. That they may not look in vain is evidenced by several conspicuous examples, prominent among them being the subject of this sketch, an excellent likeness of whom forms the frontispiece of this issue. The versatility of some of these later champions of true progress is fully exemplified in Mr. Wood, who has proved himself a composer of distinction, a conductor of the first rank and a vocal teacher of unusual success. All this he has accomplished in an incredibly short time, he being now a very young man.

Mr. Wood is a native of London, and first saw the light within the sound of Bow Bells, and he comes of a musical family. Indeed his first musical instruction was received from his father, and as early as six his performances of some piano pieces by Mozart, Haydn and Bach excited comment and prophecies that he would make his mark in whatever branch of the art he chose. One of Mr. Wood's endowments is indomitable pluck and perseverance, and instead of needing admonition to work he has always required a careful and watchful eye to restrain him from too much activity.

At the age of ten he was deputy organist of St. Mary's, Aldermanbury, London, and from that time on he has held one appointment after another as a player of this instrument. The public at large first noticed his gift as an interpreter of organ music from his playing at several of the exhibitions, commencing with the Fisheries in 1883.

His musical education was gained at the Royal Academy of Music, where Dr. Charles Steggall and Mr. H. R. Ross helped him in acquiring great proficiency on the organ. He studied singing there under Manuel Garcia, and thus was one of the last to have the benefit of instruction from this master. Composition, which he studied under Prof. Ebenezer Prout, proved one of his strong points, and he kept up his piano work with Mr. Walter Macfarren. His aptness as a scholar in each branch of music was very marked, and it was here that he learned to use the language of musical expression with fluency.

At a concert given in St. James' Hall by the Royal Academy of Music he played Prout's E minor concerto, for organ and orchestra, under the conductorship of Sir Joseph Barnby, in a manner which excited the warmest praise from the critics. At the next concert he won high encomiums for two songs he had composed, *The Sea Hath Its Pearls* and *When on My Couch I am Lying*, both being distinguished for grace and melody. From this time his career as composer and conductor has been brilliant.

On leaving the academy he received an appointment as conductor of a suburban choral society. In 1889 he had composed an oratorio, *St. Dorothea*, which was performed in Grosvenor Hall in February. This first attempt at pretentious work was pronounced by the press as exceptionally strong in the choral parts, full of interest and original thought, containing genuine melody, and replete with vocal beauty and dramatic expression—certainly a very promising start for a young composer. The next year saw the production of a charming little opera, *Daisy*, a one-act comic operetta, *Returning the Compliment*, and a cantata of serious dramatic interest, entitled *Nachoochee*, founded upon an Indian legend. The first performance of this he conducted at Redruth in Cornwall. He has also composed several masses, anthems and symphonies. Here may also be mentioned a few of his songs that have reached wide popularity: *An Album of Six Songs*, little fascinating vocal idylls, widely appreciated; *The King and the Miller*, *To One I Love*, *Darling Maiden*, *Love Thee as only a Mother can Love*, *Trust in My Love*, and the latest from his pen are the two songs, *Darling, how I Love Thee*, and *Will Her Heart to Me Incline*, respectively chosen by Mr. Ben Davies and Mr. Hirwin Jones, songs having a natural flow of melody, a genial thematic form, an association with the words so aptly vocal that—in all features

happily combined—make them songs the singers like to sing.

Mr. Wood's unmistakable talent as a conductor was at once recognized by Mr. Arthur Rousby, who secured him for his Grand English Opera Company. This led to an engagement with Sir Arthur Sullivan and D'Oyly Carte to rehearse the principals and chorus in the production of *Ivanhoe*. When this work was taken off Mr. Carte took him to the Savoy, where he was associated with M. François Cellier in the production of *The Nautch Girl*, by Solomon, and *La Basoche*, by Messager. D'Oyly Carte then wished him to conduct his provincial company, but Mrs. Carl Rosa prevailed upon him to act as conductor for the farewell operatic tour of Mme. Marie Roze through the provinces, opening at Blackpool with a performance of *Carmen*. Among other operas given were *Ambroise Thomas' Mignon* and *Gounod's Mock Doctor*.

This tour over, he brought out his pastoral operetta, *A Hundred Years Ago*, the orchestration in which was spoken very highly of by the press. He was then engaged to conduct the Georgina Burns and Leslie Crotty Company, and commenced with them in August, 1892, having previously prepared Rossini's *La Cenerentola*, to which he added incidental music and rescored some of the numbers. His next appointment was as conductor of Signor Lago's operatic season in the autumn of 1892, when he directed fine performances of *Eugene Onegin*, by Tchaikowsky, which again proved conclusively his superior talent in this direction. He also conducted *Maritana*, and was preparing *Oberon* and *Der Freischütz* when the season came to an abrupt close.

Last year he was with the farewell concert tour of Mme. Marie Roze, and his song, *A Twilight Dream*, which the noted prima donna sang during the whole series of thirty-six concerts, won very hearty applause. He then took the position of conductor of the comic opera *The Lady Slavey*, which ran for 100 nights, with Miss May Yohe in the principal part. Mr. Schulz-Curtius selected him to train the chorus for the Wagner performances at Queen's Hall. In all Mr. Wood has conducted over eighty operas and oratorios.

This brings us to the present season of promenade concerts in Queen's Hall, where he will conduct over 500 selections during the ten weeks' run. The strict attention and absolute quiet of the audiences during the playing of the orchestral numbers form one of the best comments upon his skill as a conductor. In the more classical works he has certainly distinguished himself and taken rank among the very first.

Voice production and the æsthetics of singing are to-day agitating the musical world probably more than any other branch of the art, and Mr. Wood, from his experience as conductor and chorus master, has found how few singers know much about either. Being of an inquiring mind, he set himself the task of acquiring that practical information which would enable him to impart to others the true method of voice production and the further training necessary for a true artist.

His great principles are, first, abdominal breathing, as best calculated to secure development and control of the breath; second, an open throat, and third, deep vowel sounds. When students have acquired these, he says, they can use their natural gifts to the fullest advantage.

That Mr. Wood is a capable teacher is best proved by the excellent work done by those who have enjoyed his tuition for a considerable period. Among these may be mentioned Miss Anna Fuller, the dramatic soprano, who made such a big success at the Promenade Concerts; Miss Winifred Ludlam, soprano; Miss Manes, of Boston, who has a very promising mezzo-soprano voice; Miss Alice Esty, the popular member of the Carl Rosa Opera Company, who has also gained a wide reputation in concert; Mr. Lloyd Chandos, the rising young tenor; Mr. W. H. Stephens and Mr. W. A. Peterkin, the Scotch baritone, who made a successful debut recently. Mr. Wood has become very popular with Americans. He has with him now a number of very promising young singers, whose debuts will arouse the keenest interest of the musical world. Indeed Mr. Wood is one of the most popular and successful vocal teachers in Europe to-day.

The Question of Pitch in England.

ON the vexed question of pitch, Mr. J. Spencer Curwen, writing to the *Times*, reminds us that in 1889 the War Office ascertained from a Belgian firm that an ordinary set of band instruments can be altered to the French pitch for about £35. Colonel Thompson, the then head of Kneller Hall, sent this firm a clarinet and bassoon to alter, and they did the work promptly and well. Colonel Thompson estimated the total cost of altering the instruments of the army at £9,000, and Lord Wolseley, writing on behalf of the Commander-in-Chief, hinted that if the cost did not fall upon public funds the change might easily be made.

Mr. Clarence Lucas, who contributes a short article to *THE MUSICAL COURIER*, does not appear to realize that the sum of £350,000, which has been fixed as the approximate cost of altering the military instruments at present in use, is intended to comprehend the instruments of all the civil as well as army bands. Mr. D. J. Blaikley, who, needless to point out, is one of our best authorities on the subject, says that existing brass instruments can be altered without much expense—the great difficulty is with respect to wood instruments, which cannot be satisfactorily altered at all. And, so far as the merely commercial side of the question is involved, the players of wind instruments, the bulk of whom are men of small means, are the persons most affected. Lieutenant Griffiths is understood to be in favor of adopting the lower pitch, but suggests that this should be effected by having all the brass instruments raised; calling the present B flat instrument C in the new pitch, and those now in E flat F; the whole lot to be sharpened by cutting, &c., instead of, as generally proposed, by brightening and flattening any. As things now are, an "Arranger" points out, our bands cannot perform in any one of the brilliant keys such as G, D, A, and F, the reason being that the fingering, &c., would be too difficult, whereas, if C and F instruments were employed, these keys would not be strangers to martial strains.

Composers often complain that they never hear selections from their works played in the original keys—a difficulty which could be removed by the employment of C instruments. Arranging for a military band becomes very tedious work to those wishing to hear their compositions in the open air; if the C clarinets were used, the ordinary violin parts could be employed. With regard to sacred music, any military band could, when called upon, play in a cathedral or church with C instruments from the vocal score with one rehearsal, instead of, as now, preparing and transposing the parts. On the march C instruments, "Arranger" points out, have a brilliancy not attainable by any pitched differently. The cost of raising instead of lowering the army instruments would be much less; with the brass the cutting of the slides is the only expense. The raising or lowering of the pitch of the reeds would be a very difficult matter, and altered instruments could only be used by second players, soloists requiring new ones. "Arranger's" recommendations appear to us well worth consideration.—*Musical Notes.*

Rubinstein's Christus.—*The Journal*, which is the organ of the Orthodox Church in Russia, expresses a fear lest the Government, under the pressure of public opinion, permit by a special decree the representation of Christus, by Rubinstein. In Russia all theatrical works, dramatic or lyric, based on biblical subjects are prohibited.

J. Strauss and Brahms.—The sincerely reciprocal admiration of these two friends was shown at the late marriage of the former's daughter. She asked Brahms to write a line in her autograph book and he complied by writing the first bars of the Beautiful Blue Danube waltz and the words, *Alas, not by Johannes Brahms!*

Dessau.—The opera season at Dessau will begin with Wagner's *Meistersinger*, and in December *Lohengrin* will be given. All the works of the master will be performed in historical sequence. Other novelties will be Resnick's *Donna Diana*, and Smetana's *Verkaufte Braut*, Gluck's *Iphigenia*, Verdi's *Aida* and Auber's *Le Domino noir* and *La Part du Diable*, Lortzing's *Wildschütz*, &c.

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The Unlovable Lunn of London.

By JOHN HOWARD.

IT does seem that my reviving friend, Charles Lunn, of London, cannot indite a single paragraph in attempted self-defense without repeating the very errors he is striving to deny. I commenced my former letter to him with the request that he would conform a little more strictly to the rules of ordinary English composition; that he would not confound his prepositions or jumble his adverbs and adjectives so confusedly.

He replies: "The first and second paragraphs do not concern myself nor my readers."

"* * * not concern myself nor my readers." Here we have precisely what these paragraphs most justly complained of, a disregard of the ordinary rules of English writing; for few mistakes are worse than double negatives. As such negatives destroy each other, Mr. Lunn is really nearer right than he suspects; for, as the words read, he affirms that these paragraphs do concern his readers. It would have been better for him to add still another negative, as in the good old song Villikens and his Dinah, in which occur the verses:

And never don't by no means
Disobey your governor.

Mr. Lunn's grammatical errors resemble his syllogistic wit in their delightful unconsciousness.

Even his quotations are faulty, as may be seen in his extracts from the ventricular Jesuits: "The right use of the ventricles just make the difference. . . ." Makes, Mr. Lunn, not "make." It is hardly necessary in the face of such elementary innocence to call attention to the general inelegance of his style. He is about as uncomfortable in discussion as a salmon on a gravel walk, or a rhinoceros in the Great American Desert, or, better still, as a certain very small vermicular and ventral (if not ventricular) creature with a hungry, matutinal chicken in near and eager proximity! It becomes more and more obtrusively apparent that the unlovable Lunn of London should correct the use of his solitary tongue as well as moderate his acerbity of temper.

Evidently this temper has not been improved. "* * * if not of fraud," he writes, referring to me. Again, "David says all men are liars. Mr. Howard is a man, therefore * * *," and then comes a succession of those obsolete capitals for which I have already reproved him. To these insinuations against personal character I will only reply that they injure their author, that he weakens that personal regard with which every writer should inspire his readers. I have chosen my title deliberately—the Unlovable Lunn of London. Such aspersions are repellent in themselves; they are neither admired nor enjoyed, and they give others the uncanny feeling that their writer is unlovable. Worse still, they give American musicians the suspicion of national intolerance, just when we are becoming dispossessed of that false and pernicious notion. If Mr. Lunn would only argue, would only adduce some mediaeval ghost of an argument to support his extraordinary theory of the vocal action of the ventricles, we, on this hither shore, would listen with due international courtesy; though it would, indeed, be a difficult matter to accept *a valve that never closes in voice*—for just that Mr. Lunn has lately asserted. Why! I wouldn't have one in my pump, much less in my throat.

And he says there is no comparative grammar, while in nearly the same breath he endeavors to cast a slur upon me for writing in three languages, implying that he knows but one, thus proving his own disqualification; for it may pretty safely be concluded that a writer who is ignorant of all languages save his solitary own can hardly be able to compare that one with others. Still he is innocuously affording us specimens of Greek grammar, since in that noble tongue double negatives do not destroy each other and are allowable, that is, grammatical. I think I may without undue assumption suggest to Mr. Lunn that I do not need so much assistance as he generously gives

me. His admissions resemble his elephantine and somewhat profane wit in their child-like unconsciousness.

Then again Mr. Lunn so unconsciously purloins my fire-crackers. He appears anxious to make his audience think that I myself believe in the correctness of the mock syllogism:

- (1.) Gold glitters.
- (2.) Brass is not gold.
- (3.) Therefore brass does not glitter.

He appears to be utterly oblivious to the fact that I was trying humorously to parody his own implied syllogisms. One was this:

- (1.) Cavities (hollows) resonate.
- (2.) The spine is not hollow.
- (3.) Therefore the spine cannot resonate.

Are not these two ludicrous syllogisms synonymous? Let me make it plainer:

- (1.) Lunn has knowledge.
- (2.) Helmholtz is not Lunn.
- (3.) Therefore Helmholtz has no knowledge.

Here is another syllogism:

- (1.) There is no such a thing as a break in the voice.
- (2.) The break is an intellectual invention.
- (3.) Therefore there is no such thing as intellectual invention in voice culture.

This gem is allowed to glisten again in order to throw its light upon Mr. Lunn's brachial illustration. To quote:

"What I said about the break was a statement of fact.

- (1.) There are no breaks in the arm, but there are joints.
- (2.) A joint may be dislocated, and a bone broken.
- (3.) An ignorant man (is Mr. Lunn soliloquizing?) may by an 'intellectual invention,' allege that it is natural to have these violations of natural law."

Now what is that intended to mean? Mr. Lunn himself will not deny that he puts the dislocated joint or the broken bone in the place of "the break"—otherwise his words mean even less than usual. So the amended and painfully excused syllogism may fairly read:

- (1.) There is no such thing as a dislocated joint or broken tibia.
- (2.) Dislocations and broken tibiae are intellectual inventions!
- (3.) Therefore (of course) there are no such things as intellectual inventions.

If these are not parallel syllogisms; if these two sardines do not lie straight in Mr. Lunn's delicatessen box—I will eat them! Virtually, as usual, he argues most convincingly on the other side; for though he "denies on" "breaks," and compares them to "dislocations," he is absolutely forced to acknowledge the existence of fractures and dislocations of the arm, and must either empty his whole can of sardines into the gutter or acknowledge the existence of "breaks" in the female voice. He cannot escape this deduction. "Never, not by no means," with all his redundancy of negatives, can Mr. Lunn deny its application and force.

And then his shiftiness! He shifts to my shoulders the implied declaration that "the break" is natural, whereas I have said only that it exists and is alarmingly prevalent. Why quarrel over the word "natural"? Why, Mr. Lunn himself exists, thought apparently destitute of that natural amiability and natural literary serenity which should be common to all!

Now let Mr. Lunn tell us what the ventricles really do in voice. One would think they were Chicago cañons instead of the tiniest of tiny cavities. Let him study a few of Eulenberg's 114 horizontal sections of the larynx to realize their comparative insignificance as cavities. But what does he fondly hope they do in a vocal sense? How do they affect the voice? How do they enlarge its volume or improve its quality? Anybody can say "ventricles." But let Mr. Lunn of London (late of Brummagem—not of Manchester), explain why half a hazel nut's shell stuck anywhere in the cheeks or pharynx would not do as much or more. It might be more directly in line with the vocal waves; it would be larger and more regular in shape. Does our ventricular friend think that the four foot waves of the

male voice are resonated or reflected or condensed in these little chinks? Is there a pinch of dynamite therein concealed? Do the vocal waves shoot around the corner, accommodatingly, to be magically transformed? Let Mr. Lunn tell us all about it; we are listening, and not with pendant ears. As Howells says in April Hopes, "What are you giving us," Mr. Lunn? Never mind if you are so "natural" that you cannot recognize your own syllogistic caricature; we can forgive that, if you will afford us the faintest twilight shadow of explanation. I will confess frankly that I have not a ventricle of an idea what you possibly can mean, and I don't believe you know yourself.

Lunn, Galen and the Jesuits, "the pick and cream!" (a little mixed for a milky metaphor!). What a beautiful "little combine," as Duffy said. Galen has aptly been styled the accoucheur of anatomy, but the science of acoustics was yet unborn. Galen's opinions on sound were worse than worthless.

But why is not Galen quoted in the original? How can anyone be sure that Mr. Lunn knows anything more of this early writer than the simple statement made by Fournié and others that Galen believed that the ventricles acted like a bird call; I seem to remember that the sound of this obsolete instrument was produced by the vibrations of its enclosed body of air, a body many times larger than the volume of air which a ventricle contains, and that this air was set in vibration just as is the air in a boy's penny whistle, when one of the little hisses caused by blowing across its edges or borders was in unison with the pulsations of the body of ventricular air. Shri! as is the whistle, the ventricular tone would be as much shriller as the ventricles are smaller, and could have no relation to the main tone of the human singing voice.

When I return from my summering I shall visit the libraries and read for myself just what Galen did assert. If permitted I will publish the exact words in THE MUSICAL COURIER, and will ask my vituperative critic to get someone to translate it into his lonesome language. Overwhelming will be my surprise if Galen has written one word upon which Mr. Lunn can lean with confidence.

But what is all this from Newton? How does it apply? Why not quote the Lord's Prayer at once or the Ten Commandments, knocking out some of the negatives, if it seems convenient? Not to be outdone, I will quote: "A straight line is the shortest distance between two points." The same object cannot be in two places at the same time! Gray's Elegy would be equally suitable.

In conclusion, let me say that I should be blithe of a little more humor on my reviewer's part, a little more good humor and a little more of that literary humor which should characterize all such essentially comic debate. Let Mr. Lunn be a little sardonic as well as sardonic, a little less rancorous and raucous. For, unless the ventricular Lunn of London will submit a little more gracefully to the parliamentary rules even of hilarious discussion, he will receive henceforth only a few half humorous obituary remarks over his somewhat shapeless literary remains.

JOHN HOWARD,

326 West Fifty-ninth street, New York.

Saintis.—A monument to Saintis, the popular composer for the French Orpheons, is to be erected at Montauban.

Nini.—A memorial tablet has been placed on the house, at Bergamo, occupied by Alessandro Nini, author of Cristina di Svevia and other now forgotten works.

Buenos Ayres.—A new opera has been given to the world in the Argentine Republic. It is Taras Bulba, music by Arturo Berutti, based on Gogol's story.

A Portuguese Composer.—Augusto Machado, composer of Lauriane, an opera given some years ago at Marseilles, is at work on a new one, Mario Wether, on a text supplied by Leoncavallo.

"La Femme Compositeur."—Under the above title a work by Eugène de Soleniere has been issued. It contains portraits of Mme. de Grandval, Augusta Holmes, Cecile Chaminade and Gabrielle Ferrari.

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CORRESPONDENCE INVITED.

Zelie de Lussan in Dublin.

THIS paper takes pleasure in quoting from the Dublin press of Miss de Lussan's success in *Carmen* at the opening of the Dublin operatic season of the Carl Rosa Opera Company:

The return of Mlle. Zelie de Lussan was marked by the audience with hearty applause, and their respective performances amply justified the confidence reposed by the public in the talents of these old favorites. Mlle. de Lussan's *Carmen* has undergone a change; in acting it is more natural, impressive and convincing in a number of ways; and her impersonation of the impulsive, reckless, daredevil gypsy girl was most powerful. No more saucy flirt of the plaza, her *Carmen* was a being replete with excessive energy, riotous with love of living, amounting to unreasoning fierceness in its intensity, bold, brazen, beautiful, compelling attention by her inviting coquetry and instinct with animalism, guided by a fearless and wild intellect. Repulsive when analyzed, *Carmen* as depicted by Mlle. de Lussan was a character as alluring, as interesting and as real as ever trod the stage. Not all the credit goes to the conceiver of the character, but much—and very much—is due to the actress who by her talents covered with flesh the skeleton of dry words, and gave the creation life and convincing reality. So much for the acting. In the vocal department of her task, Mlle. de Lussan was as successful. The part is a long and trying one, but from beginning to end of the four acts every note was true and meaningful, and sung in such fashion as could only be adequately appreciated by comparison with less gifted vocalists. She sang the Habanera in the most delicately perfect manner; in the duets with José in the second and third acts she was also capital, and was particularly effective in the final scene.—*Irish Independent*.

It was rather a happy idea to commence the engagement with this opera, giving as it did to Mlle. Zelie de Lussan an opportunity of reappearing before the Dublin public in a rôle to which she has added so much distinction. To say that she received a warm welcome only inadequately conveys an impression of the enthusiasm that was evidenced in all parts of the house. Since Mlle. de Lussan last sang in Dublin she has fulfilled important engagements in America and elsewhere, and her varied experience would seem to have altered, perhaps some will say developed, her ideas regarding the proper interpretation of the character of the gypsy girl. Whether her *Carmen* of to-day is an improvement upon her *Carmen* of former years must be a matter of taste; but of this there can be no doubt, that the old *Carmen* was more subtle, more refined than that to which we have now been introduced. She approaches in her present conception of *Carmen* very nearly the Minnie Hauk idea. Mlle. de Lussan was always a daring, delightful and charmingly vivacious *Carmen*; but to this she has added an audacious suggestiveness and an almost unlimited abandon. Many people will object to her performance as being altogether too broad, but they cannot but admit the genius which so happily introduces a spirit that was perhaps lacking in previous years, and a close attention to finished detail that is quite new. For instance, after the fight in the cigar factory, we find *Carmen* with her hair in wild disorder, and the lace of her gown almost in tatters—little realistic attentions that were much appreciated by the audience. Mlle. de Lussan is original enough also to defy the conventional costumes that have always been looked for in a *Carmen*. The broad treatment of the part was much redeemed by the magnificent singing of the gifted prima donna. It would not be an exaggeration to say that she was never heard to better advantage in Dublin. The famous La Habanera solo was sung with a bold daring that was most skilfully blended with charming delicacy. The vocalization was perfect, and nothing could have been more pleasant than the mingled grace and impudence which were so happily expressed. The scene in which *Carmen* successfully cajoles José into cutting her bonds was wonderfully well enacted, and the Sequidille was most seductively sung. But the scene in the tavern of *Lilas Pas-*

lia was even more effective, for, besides acting with a nice appreciation of mixed humor, pettishness and passion, Mlle. de Lussan sang the music with rich feeling. Again, in the card song she was strongly dramatic, and in the scenes at the close of the third act, where *Carmen* no longer disguises her indifference to José and her preference for the bull fighter, she was particularly effective. Grandest of all was she in the tragic final encounter with José, a scene which was received with prolonged applause. Mlle. de Lussan is a consummate artist; her natural movements and her unconscious perfection in little details denote this. She was frequently recalled.—*Irish Times*.

Objectivity and Technic.

THE question of subjectivity versus objectivity in the interpretation of musical compositions is one that will never, we fear, be entirely set at rest. The worshippers of creative genius, indeed, set such store on the correct rendering of the masterpieces of their idols, and are so apt to resent as a gratuitous insult any departure, however slight, from textual directions, that those who would argue in favor of allowing a pianist, for instance, some latitude for the display of his idea of the composer's intentions, some opportunity of giving a reading that his temperament prompts, are silenced by a general clamor for objectivity, or, at any rate, for an observance of the God of Mediocrity, Tradition. Not so Herr Moritz Rosenthal, however, whose outspoken article in a Vienna contemporary we print elsewhere in this issue. The celebrated pianist seems to us to be tilting against windmills, to some extent; but, on the whole, he has truth and right, so far as one can predicate these almost ungraspable qualities, on his side. He appears to have been stung to desperation by those critics who continually cry out against technic in piano playing as if it were a thing accursed, and in his spirited reply it is evident that he feels himself personally injured by their diatribes. But what Rosenthal means by technic is not very clear, for at one time he speaks from a composer's point of view, which is very different from an interpreter's, and at another he would seem to wish us to infer that he considers technic the be-all and end-all of interpretative art.

However, in his tilting against those critics who, parrot-like, are always demanding an objective interpretation, he is not putting his lance at rest against an altogether imaginary foe. We in London are so wearied by that same cry of "objective interpretation"; we are so tired of hearing so much of the composer's intentions, which, by the way, would seem to have been communicated to certain critics, if we were to judge by the confidence with which they express their opinions on the point, that we can quite sympathize with Herr Rosenthal's outburst. The idea that the interpretative artist should subjugate his own temperament to the intentions of the composer as textually recorded, that he should become indeed a glorified machine, through whose medium the thoughts of the creator may be expressed, is fascinating in its simplicity, and has that obviousness that almost convinces us if our wits be asleep. But a little reflection brings forth the equally obvious retort, pianists are but human after all, and to be entirely objective in the way one looks at the intentions of a composer is a hard thing for any mortal to encompass, especially for a great interpretative artist who is nothing if he have not an individuality, a temperament of his own. The artistic temperament, it is true, is generally capable of putting itself into rapport with other men's ideas, and thus to a great extent a talented instrumentalist or vocalist or conductor does make himself see the composer's intentions in a more or less objective manner, but there always remains the imprint of his own temperament on his interpretation of those intentions, and it is not too much to say that often a great artist reveals unsuspected beauties in a work, throws an extra lustre on the pearl of genius, and in the almost creative power of his interpretation gives new meanings and expressions to musical phrases

which, from their utter familiarity to us, we did not think could bear them. Your seeker of the objective interpretation has invariably protested against what he calls these "new readings," and we are asked to believe that he alone is in possession of the secret knowledge of the composer's wishes, or that a certain pianist in the past was thus honored by the gods, whereas his estimate of the composition is probably founded partly on traditional interpretation and partly on a pedantic reverence for the bare technical directions of the composer. Thus we have seen in our own time a great pianist such as Rubinstein decided for his interpretation of Beethoven's works, only to find that in a little while his interpretation has in its turn been accepted as a tradition, so that now we are told that no modern pianist equals him in the rendering of the Bonn master's works.

Now, to say that liberties should not be taken with the text of a great composer because he had definite ideas as to that which he desired to express, and set down those musical ideas in black and white, so that all the interpreter has to do is to be careful to follow the technical directions, seems, at first blush, a very unassailable position to take up. "We want," cry these purists, "Beethoven, and not Mr. So-and-so's idea of Beethoven; give us the music as it is written and we shall be content, and, above all, let the pianist keep his own thoughts and feelings in a state of complete objectivity." To say that to a great pianist is to paralyze him, for not for the ransom of a king can he give you any other vital idea of Beethoven's meanings than that which his own temperament inspires in him. And it is for that very reason that certain great pianists do not play Beethoven well; for they become quite mediocre when they have to interpret works with which they are not in sympathy, whereas your objective pianist, having not much temperament of his own, is able to give a respectable and even account of the same works, though, possibly, he may have no more sympathy with it. Besides, an artist has only to turn on his critics and ask them, for instance, what Beethoven did mean, and their voices, once so singularly concordant, become directly most discordant in the expression of an immense diversity of opinions. Of course every musician knows that it is impossible for a composer to notate all the subtleties of meaning which he wishes to convey by his music, and that the expression and tempo signs are not much more than vague guides to that meaning, all the delicate shades of expression being left to the intuition of the interpreters. Moreover, composers expect that their works will receive some kind of additional luminosity from the genius of the artist who interprets them. To show how absurd it is to demand that an artist should be objective, we have only to cite a list of the great pianists of the world, and to imagine them being asked to play the same composition. Would their interpretations be the same, as they certainly ought to be (with the exception of touch, &c.), if objective? Would Paderewski, Sauer, Rosenthal or Pachmann give the same interpretation of Beethoven's sonata appassionata, and would any of these readings be similar to that which Rubinstein or Liszt would have given. The answer is obvious. And if we fall back on Beethoven's intentions as to certain passages, whose opinion are we to take? The author has given a broad suggestion, but the rest must be left to the interpreter's intuition. But it is not only in music that the question of subjective interpretation is of moment. With drama it is the same as with music. The great actor, for instance, will not give you that which the purists would call Shakespeare's conception of Hamlet, but only Hamlet as seen and understood by the great actor. Wagner understood this when he laid it down that when once the vocalists had thoroughly mastered his music and its meaning they should be allowed considerable latitude in their interpretation of it. In short, it is really impossible for a man to lay aside his own temperament and entirely to assume that of another man. Each of us sees the world of men and things in a different light, and no less are the works of great composers understood in a different way by different interpreters—the "way" is particularly interest-

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ing. Here we are quite at one with Herr Rosenthal, who, however, raises another question—that of technic.

He says where "technic ends there is an end of everything." Now, we are not quite sure what Herr Rosenthal exactly means by technic. Certain it is that in no art is feeling satisfactory if its technical expression be not perfect. In this respect it is of course absurd to decry technic as if, as we have already said, it were a thing accurst; but then, again, technic is of no use without feeling. We think that Herr Rosenthal means that no artist who is great is really weak in a technical sense; and here we are perforce at one with him. Your Wagner, imaginative tone poet and mystical dreamer as he was, nevertheless was one of the greatest masters of harmony and counterpoint the world has ever seen. As an opposite instance, in another branch of art, may be mentioned the failure of Doré, the religious painter, who absolutely had no technical power at all, so that his immense canvases, full as they are of imaginative and poetic ideas, are of no account as art. Then, too, if the pianist has not technic how can he interpret the last sonatas of Beethoven, the more difficult works of Brahms, of Chopin, of Schumann? The greater the technic the more intimately is a pianist enabled to interpret the ideas of a composer; technical difficulties become nothing, and in listening to great virtuosi one would not suspect they existed if one did not know to the contrary. But there is one aspect of technic that does not call for approbation, and that is the fondness of certain pianists for mere fireworks compositions or those that are written to enable the instrumentalist to show off his digital dexterity, and have no meaning as music and but little value as art, viewed even from a technical standpoint. This, however, is not apparently what Herr Rosenthal means, but a technic which enables a player to express every shade of feeling, however difficult it may be to interpret—the triumph of the artist over all obstacles. In his own words, "We demand those grand commanders who with a nod can control the whole dynamics of the modern soul, from the softest sigh of love to the destructive thunderclaps of the grandeur which is here for its own sake, and which knows no other laws but itself." In other words, it is impossible to interpret every shade of musical feeling without enormous technic, and no pianist is a thorough artist who is not equally at home with the simplicity of Mozart as with the technical difficulties of Liszt's Erl King. To rely on feeling without this technical equipment is peculiarly characteristic of the mediocre amateur, who above all is not a master of his craft, and is therefore not an artist.—*The Musical Standard.*

Berthet.—Mlle. Berthet, who took the place of Sibyl Sanderson, "indisposed," gave a remarkable performance both as singer and actress in Massenet's *Thais*.

Talmah.—Henri Vereny's two act opera *Talmah*, so successfully produced in Mannheim last winter, was repeated at Baden-Baden. The young composer, who has renounced a promising career as violinist to devote himself to composition, conducted the performance.

Wagner in London.—The story that Wagner, when called out in London in 1877, acknowledged the applause by a few hasty nods and sticking out his tongue, is described by the *Musikalisches Wochenblatt* as "calumnious," and is attributed to a friend of Praeger.

Levi.—The reports of the serious illness of Conductor Levi are much exaggerated. For some weeks he underwent a course of treatment which required absolute rest and abstinence from all mental exertion. As he had only two performances to direct in August he has asked for an extension of his furlough, as he does nearly every year.

Edmund von Hagen.—The editor of the *Bayreuther Blätter* in a late number appeals to the public for pecuniary assistance for one of the earliest Wagnerphiles, Edmund von Hagen. He desires to obtain a list of friends of the cause who will subscribe definite sums for a series of years to aid his afflicted comrade.

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Prague.—The first opera of the season at Prague was *Templar und Jüdin*, in memory of Marschner, the composer.

Amy Robsart.—The lyric drama *Amy Robsart*, by Isidore de Lara, was given August 13 at Boulogne-sur-Mer, with Mlle. Adiny in the title rôle. It was well received.

Dellinger.—The composer Rudolph Dellinger was present at the last rehearsals of his opera, *Die Chansonette*, before its first Berlin performance at the Theater Unter den Linden.

Humperdinck.—Engelbert Humperdinck will soon complete the score for Ernst Rosmer's dramatic tale, *Die Königskinder*, to be given during the winter at the Court Theatre, Munich.

Massini.—The director of the Italian opera at Salonica, who has some reputation as a baritone, has murdered his mistress, Paolina, and their child. He was in love with another member of the company.

A Piece for Coney Island.—A young composer, aged sweet eighteen, Gisella delle Grazie, has presented the Italian stage with four operettas all at once. One of them, *The Mother-in-Law*, will be produced in Germany. The third act takes place at a bathing place, not only on the shore, but for the most part in the water.

Coburg.—The new season, beginning September 8, at the Court Theatre will have two novelties—*Ludwig der Springer*, by Sandberg, and *Le Roi l'a dit*, by Délibes. The revivals will comprise the *Queen of Saba*, the *Meistersinger*, the *Walküre*, *Mauser und Schlosser* and *Die Entführung aus dem Serail*.

The Golden Cross.—The Royal Opera gave at Kroll's, Berlin, the 100th performance of the *Golden Cross*, by Ignas Brüll, when Schmidt sang for the 100th time the part of *Nicolas*, and Krolop for the ninetieth time that of *Bombardon*. The first performance of the work took place December 23, 1875. Radecke conducted on that occasion, Wegener on the present.

A Smart Conductor.—At Rendsburg, at the opening of the Kiel Canal, the city band was ordered to salute all the ships with the national air of their flag. A large collection of national airs was provided, and there was no trouble till a Turkish vessel appeared. After hunting in vain over all his books the conductor had a brilliant inspiration. As the ship hoisting a flag with a crescent appeared he ordered his men to play *Guter Mond, du gehst so stille*.

Amy Marie Krieger.—At the fourth concert of the *Caecilia Verein*, of Kaiserslautern, Amy Marie Krieger, of Berlin, appeared. She sang *Agatha's* air from *Der Freischütz* and the bird song from *Pagliacci*. She possesses a sympathetic voice, pure throughout, and received much applause, especially for her brilliant coloratura singing in the last number. Her technic and tone formation are perhaps capable of further cultivation.

Zöllner.—The opera *Der Ueberfall*, the first part of Heinrich Zöllner's patriotic duology, will be produced for the first time at the Dresden Court Theatre in the first half

of this month. It will then be transferred to Leipzig, where the second part, *Bei Sedan*, was given September 1. The two works, although both comprehended under the common title of *Kriegs-Duologie*, have no connection with each other, except that they both treat of episodes of the war of 1870.

German Conservatories.—The German schools of music, in spite of all competition, show in the past year very satisfactory results. The Karlsruhe Conservatory had 468 pupils; that at Dresden, 958; the Raff Conservatory at Frankfurt, 144; the Academy at Munich, 292, and the Music School at Würzburg, 239 pupils.

Kontsky.—The veteran chevalier is awaking the lion still. He is contemplating a series of concerts in Japan; he has composed a grand march of triumph in honor of the Japanese victories over China.

Scarano.—The new opéra comique, *Tartuffe*, by Oronzio Scarano, will be presented for the first time at the Charlottenburg Theatre, Berlin. It has never been produced anywhere as yet.

Ferroni.—Prof. Ferroni, of the Conservatory of Milan, author of *Rudello*, has written both music and text of a new opera, *Ettore Fieramosca*, to be given at Milan during the carnival.

Paderewski.—The four act opera of Paderewski is now finished. It will be produced at London, Dresden and Budapest.

William C. Carl.

THE remarkable success achieved by Wm. C. Carl on his Western organ recital tour has induced the organist to obtain an extension of leave from his choir at the First Presbyterian Church, New York, to which he will not return until October 1. Meantime, under the management of Mr. Marcus M. Henry, nearly every date with Mr. Carl has been engaged, and his Eastern return circuit will be one of the most busily important the organist has yet accomplished.

Through the length of the West Mr. Carl has met with the most flattering social as well as artistic recognition. Latest accounts find him at Stockton, Cal., where he played on the 3d inst. to a house so large and enthusiastic that he was induced to make unexpected arrangements for a second recital there this week. On the 6th and 7th he played in San Francisco.

Mr. Carl has been engaged for recitals at Denver, Colorado Springs, Salt Lake City, Kansas City, Topeka and Leavenworth Cathedral. In Salt Lake City he had a pleasant stay, and was entertained by Mr. Thos. Radcliffe, the English organist, and his wife. Among other musicians and persons of prominent interest by whom Mr. Carl has been entertained en route are Dr. and Mrs. John Gower, Mr. Everette E. Steele, Miss Lucile Dean, Mrs. Cordelia Smitsaert, Mr. Frederic Howard, Mr. Rudolph Hartley, Mr. Gillsin, Mr. Carl Hoffman, Mr. John N. Joergers and Mr. E. Stephens, conductor of the Mormon choir.

The trip up Pike's Peak Mr. Carl took by the cogwheel railroad in company with Mr. and Mrs. Frank Damrosch, who were staying in Colorado a couple of weeks ago. The party found snow at the summit and a splendor of prospect which Mr. Carl has laid away as among the best of a mass of interesting memorabilia of his interesting and fruitful trip.

The varied scholarly programs which have found unremitting favor at the hands of Mr. Carl's large clientèle in New York have everywhere gained for him enthusiasm on his Western tour, and he has in addition made hosts of personal friends. Altogether the tour upon which the organist decided so rapidly has proved productive of unexpected importance and interest, and will have availed both Mr. Carl and a new and wide musical community to much satisfactory purpose.

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PARIS.

The supreme charm of music is that it goes beyond poetry. One begins where the other leaves off. Music has not the precision, the fixed outlines, the faculty of moral analysis, that poetry has; but she alone possesses, and in the highest degree, the power to, with sensation and sentiment beyond and outside their reasonable limits, to stir the most profound depths of the soul, to penetrate into the unknown, to awake the dormant in man. She fills all the capacity for hoping and dreaming which the human soul contains. She excites, exasperates, calms, satisfies at will the powers and emotions of the heart. The supreme form of music is not the opera, not even the Wagnerian drama; it is the symphony.

M. GUSTAVE LARROUMET,
Professor at the Sorbonne College, Paris.

ONLY two lines of the above are wrong—music does not fill "all the capacity for hoping and dreaming which the human soul contains;" neither does it "satisfy the powers and emotions of the heart;" nothing impersonal can do that, and there is much that is personal that cannot.

Although the Sorbonne is not exactly the headquarters of art discussions, much in that domain has recently crept in among the science and literature of the place, especially since the marvelous weaving by Richard Wagner of the chain between literature and music; an academic discussion on this subject appeared editorially in the August 21 issue of THE MUSICAL COURIER. M. Larroumet, who is perhaps one of the most elegant souled, if the word may be so applied, of the severe professoriate, has been one of the leaders in the innovation.

In a recent discussion on these lines, which lasted for seven hours without loss of interest, the eloquent Frenchman uttered some interesting ideas, among them the above. A sensation was created, however, by his expression of opposition to the Wagnerian system in its entirety, which, the lecturer went on to prove, tended to a harmful confusion of the arts.

In Wagner, he said, the poet was far inferior to the musician. As writer he was prolix, diffuse, and often obscure. He avowed his preference for the fragments played in concerts to the operas given in their integrity at the theatre.

These avowals created evident discomfort and no little opposition in the mind of M. Séailles, one of M. Larroumet's confrères, who, however, when it came his turn to respond, failed wholly to back up his manifestations. He satisfied himself by stating that Wagner created poetically musical matter conducive to lyrical and symphonic developments.

Another professor declared himself in favor of a reformed Wagnerianism, in which the crude and monster ideas should be made more conformable to our thought and aptitudes. Our inferiority as audiences, he said, was due to the lack of qualities on the part of the librettists, a lack which, alas, they did not seem at all worried about.

In a recent series of articles on the part which the state takes in matters of art, M. Larroumet, after a forcible setting forth of the great value of the Paris Conservatoire, proceeded to condemn in plain terms the system of competitive examinations at the close of the musical course.

No system, he said, could be more deceptive, unjust or bad. In a test of fifteen minutes, under abnormal conditions, pupils hazard the work of an entire year; and they

are judged not only by the public, but by the jury. The estimate is not fairly placed, he thinks, and is creative of more than one evil consequence.

He condemns further the exclusion of the nation from the Opéra and Opéra Comique by high prices, instead of making of them national musées of musical art akin to the Louvre and Luxembourg. They are nothing more at present than "institutions de luxe" and should be destroyed altogether, unless made representatives as well as educators of national musical art by making them more accessible to the masses.

A discussion as to the advisability of a class in drama in the Conservatoire has been stirred up by a so-called lack of dramatic power shown in the late competitions.

It seems that some fifty years ago an actor, Raucourt, drew attention to the want in the National School of Art of a department calculated to keep vibrant the works of the classic dramatists. Among the adherents to his theory were Georges Sand, Dumas père, Victor Hugo and De Vigny. The expressions of that day and of this in regard to the subject are of no little value.

"In creating a professorship of drama in the Conservatoire," wrote the author of *The Three Musketeers*, "an immense service of incalculable value would be rendered to young actors who are destined for the so-called 'modern school,' and who, aside from the Théâtre Français and the Odéon, where drama is played from time to time, have no dignified career open to them."

Alexandre Dumas fils differs from his father in toto on the point, thus: "The Conservatoire has classes in tragedy and comedy, what need of a class in drama? The same teaching directs *Hernani* and *Ruy Blas* as *Pyrrhus* and *Orestes*."

Raucourt's theory, however, was that the province of drama was to create both tragedy and comedy, that it united the gracious to the severe, the comic to tragic passions. He urged drama as the head and fountain of the other two, alleging that all were at sea on that matter in not making drama a special study as a basis of the whole art of acting.

M. Adolphe d'Ennery writes as follows on the subject:

"Dumas, Sand, Hugo had Lemaitre, Dorval, Mélingue, Raucourt and their kind as interpreters. Where, I ask, might we look to-day for their peers who should be professors of such a class?"

Arsène Houssaye says: "The evidence of the necessity of such a class is the fact that all the grand drama is banished from the stage for lack of fit interpreters. The creation of such a class in the Conservatoire would be welcomed as a renaissance of drama. Better that tendency than the café concert."

Victorien Sardou writes laconically: "And the professors, where will you find them?"

Taillade says earnestly: "Drama—it is life, it is reality, it is humanity. Dramatic sides exist in all the plays; and, observe, this it is which moves the public. Drama is everywhere, in life as on the stage. It is deeply to be regretted that it is not in the Conservatoire, regretted as much by writers as by artists. A class of drama in the Conservatoire is absolutely necessary to teach pupils the sense of movement, of action, of stage business. It is absolutely necessary as a means of developing sentiment, a feature neglected everywhere in education. Tragedy is cold and declamatory; it is not human. The drama sets in motion all the resources of the human soul; it brings tears, laughter, thrills and joy. I am convinced that the study of works of the classic masters by artists would tend to the elevation, moral and intellectual, of the nation. Drama is at a low ebb for want of interpreters, and the lack of interpreters is the result of the lack of study of the drama. That is how it works. The café concert and vaudeville are working disaster to the cause of scenic art. It must be counteracted, and that soon. The means? Study, study, study of ideal types. The place? The Conservatoire!"

Mme. Judith Gautier is one of the most indefatigable

writers in Paris. Her pen is never idle and, what is more to the purpose, never banale. Her range of vision seems to ply between earth and heaven, the mythical and human with equal ease, and she is always dramatic.

Tristane, a Breton drama in one act, and in verse, is not yet completed. An Indian subject, *l'Apsara* (The Nymph) in five acts, is completed. *La Princesse Victorieuse*, an historic subject drawn from an episode in the French conquest, is modern and detailed, some of the personages being actually in existence, one of them an Annamite prince, once a royal visitor in France, now prisoner in Algiers. Mme. Sara Bernhardt is enthusiastic over this work and is said to have already received it, intending to play the principal rôle. Scenery and costumes are gorgeous.

More about this interesting woman later.

The Society of Musical Composers demands for the annual competition: A sonata for piano and violin, 400 frs. prize; a developed symphonic work for piano and orchestra, 500 frs.; a vocal quartet with harp, 200 frs. The money is not large, but opportunity is. Such things are good practice for a nation. It is only a question of time and circumstance when something comes of it.

Thamara, an opera by M. Bourgault-Ducoudray, a work much cherished by the composer, and intended to represent the value of the Volksong in composition, will have place in the Opéra this season. M. Ducoudray is professor of the history of music in the Conservatoire, one of the most learned musicians in France, and a man whose enthusiasm equals his learning, which is not a common record.

A symphony by Gossec, fragments by Méhul, Gluck and Berlioz, will form the background for the writings of the young composers at the first Opéra concert of the season in November.

A Mlle. Petitpa, a French dancer, has been engaged to reinforce the ballet talent of the Opéra. It seems she is daughter of the ballet master who arranged the *Bacchante* in Tannhäuser in 1861 under the direction of Richard Wagner. He is living retired at Versailles.

All hope for the best success of M. Théodore Dubois, Xavière to be given at once at the Opéra Comique. M. Carvalho is still at Trouville.

MM. André Escourron and Emile Boissier have offered a one act work, *Le Neveu de Don Juan*, to the Opéra Comique.

The death is recorded this week of M. Alphonse Pascal-Etienne, the efficient conductor of *l'Europe Artiste*, a Paris journal devoted to music as a leader of the arts. Mr. Pascal-Etienne was tireless in artistic research, a correct and forceful writer, courteous, amiable and gentle, and the very life of his mother, Mme. Pascal-Etienne, who has for many years been director of *l'Europe Artiste*. Sincere sympathy from THE MUSICAL COURIER.

The French watering places would be excellent headquarters for débuts of some of those sighing, dying, longing artists who seek recognition in vain in the more stereotyped movements of the city. Charity and Entertainment are easy patronesses, and for some of those American songbirds who could sing French decently and music fairly there would be no lack of opportunity. The world on a running string forms the audiences in those places, too, and one would get a hearing from élite ears that are difficult to gain through regular channels.

Here, for instance, at one may be found together the King of Greece, the King of Belgium, the Empress of Austria and Francis Joseph, titles to no end, bankers, artists, rich visitors of all nations and the mouthpieces of every country. Faust, Mignon, Vivandière, Barber of Seville, *Romeo et Juliette* have been given at Aix this week; a "concert spirituel," including Faure's *O Salutaris* and *Le Crucifix*, *Ecce Panis* of Cherubini, *Marie Madeleine* and *Tantum Ergo*, at Capvern-les-Bains; *L'Enlèvement de la Toledad*, *La Dot de Brigitte* and *Mamzelle Carabin*, at Bordeaux, and *Samson* and *Delila* at Brescia. Nothing very wonderful anywhere; to do any one well is the point. Managers always need artists.

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A lady musician in Paris who is modestly doing some very charming composition, while being an excellent pianist, is Mlle. Thebault, a born Parisian and cousin of the administrator des Invalides des Marins. Mlle. Thebault is not merely throwing sounds together; she has made a faithful study of harmony and counterpoint with Savary, and her writings have been printed with success both here and in England. They are by no means trifling, and no one of them uninteresting. Wholly distinct in type, they have a certain charm that attracts both musician and mere listener. Among the most popular of them are Gavotte Louis XV., Poudre et Mouche, Ronde de Nuit, Anxiété, Étude de Concert, Kermisse, La Ronde des Korrigans, and Pantoufle de fée.

It is at her home that Miss Alice Breen is stopping in Paris. Other Americans who have been there are Mr. and Mrs. McMillan, of St. Louis; Mrs. Geo. Medill, of St. Louis; Mr. John Holliday, Chas. Wood, of Germantown, and Miss Laura Barrett, of Staten Island.

An interesting prima donna of wholly unique type is Miss Lucille Hill, who was in New York last season with the Grand Opera Company, in Covent Garden recently, and is now settled in Paris with her cousin, Mrs. Selby.

Miss Hill has been unfortunate as to health, having suffered in New York from a severe attack of the grip, and being taken down with diphtheria on arriving in Paris. Thanks to a good constitution, good care and antitoxine, she is safely out of the latter and convalescing, though still of course unable to use her voice in song. The reason Miss Hill seems unique is because she does not seem obliged to talk about herself or her singing to maintain an interesting conversation. Sweet and warm in manner, she is a favorite with the entire troupe and an intimate of Calvé. She is a pupil of Edmund Duvernoy, of the Paris Conservatoire, and is strong in his praise.

Mme. Marchesi is back in Paris arranging her classes and trying new voices. An American who is being examined by her at this very hour is Miss Maude Reese-Davies, of Los Angeles, Cal., graduate of the Boston Conservatoire. Melba is going over some repertoire work with her.

Miss Alma Garrigues and Miss Rose Stelle, of New York, are studying through the summer with Juliani at Le Poulitquen. Drives and picnics vary the agreeable work, and at a musical reunion given at a hotel in the place, both the girls sang with success. Miss Garrigues sang the waltz song from Romeo and Juliette and an air from Lakmé; Miss Stelle airs from Hamlet and Carmen. Juliani returns to Paris about September 5. FANNIE EDGAR THOMAS.

The Humorous in Music.

It has generally been assumed by writers on music that the art is not only capable of expressing the deeper emotions of mankind but can also convey that strange contrast of the appropriate to the inappropriate which goes by the name of humor. Indeed, it has never struck most writers that humor is undoubtedly a thing of ideas and not of emotion or feelings, so that music, which cannot express any definite thought or idea, must necessarily be incapable of expressing the humorous.

On the other hand, however, it can express the light-hearted feeling which a humorous situation arouses in us, and so when the art is allied to a comic libretto it produces an atmosphere of emotion in keeping with the dramatic situations, although it does not actually per se illustrate the humor of those situations. But, we may be asked, How is it, if humor is a matter of ideas, that the pictorial art can be intensely comic, as no definite ideas can be expressed in painting any more than in music? The answer is very simple.

The art of painting certainly cannot give you a definite series of thoughts making for a logical conclusion, but it must be remembered that it is a representative art and can picture for us the outside world so that it practically can suggest definite ideas and therefore can arouse in us the feeling of the incongruous, which is the main ingredient of humor. Now music is not a representative art by any means, and not all the program composers in the world can

make it so. It is art which expresses emotion in the abstract, and all attempts to make it convey a different idea have always failed and must necessarily always fail.

In denying the capability of music being humorous we do not deny its power of being appropriate to a comic libretto, but this appropriateness, we submit, is not due to the fact that it conveys any sense of the definite humor of the dramatic situation, but simply that it reflects the kind of emotion we feel after our risible faculties have been aroused. As an example of this we may point out that selections from Sullivan's comic operas played upon military bands do not in the least make us laugh, although they may produce gaiety and light-heartedness. The same kind of weakness on the part of music to represent the humor of ideas found an eminent example in Verdi's Falstaff. The situations in Shakespeare's play are full of a broad fun, and the characters are conceived with a fine sense of ironic humor, but the music, in our opinion, failed dismally to be really comic, perhaps owing to the incapacity of the composer to be humorous, but more likely, as we pointed out at the time, to the fact that music cannot represent the ideas of such a masterpiece of farcical comedy.

On the other hand, through Verdi's work a stream of abstract gaiety bubbles and foams, and this feeling makes the music more or less in keeping with the whole tenor of the play, without, however, illustrating any one of its ideas. In this respect, it is true, music can be made a most useful adjunct to a comedy, and can prepare the mind for the necessary gaiety of spirit which such works should arouse. We expect that we shall have Die Meistersinger brought forward as a good specimen of the way in which music can really be comic, but a close consideration of Wagner's work reveals the fact that the fun rests on a basis exceptionally favorable to music. As a matter of fact a great deal of the fun of the opera absolutely deals with music, and not with ideas of the material world. Thus in the first act we have really droll imitations of musical pedantry, and one of the most absolutely funny episodes of the opera is Beckmesser's mock serenade, which, again, is really musical fun. The street row, on the other hand, though intensely funny when seen on the stage, would probably not arouse a single laugh if performed apart from it. And the consideration of Die Meistersinger brings us to the question of musical fun.

It has been said that humor consists of arousing a train of ideas which presuppose a certain conclusion, but instead of that conclusion being given something we had not expected is put forward in its place, something that tickles our fancy by its inappropriateness. This is really, of course, a playing with ideas, but they are precisely the kind of ideas which music cannot express, for she is not in touch with the outside world. But there is a humor in music itself without any attempt to represent ideas which have as their basis of humor some inappropriateness in the material world of men and things.

There is absolutely a humor of technic, which has no meaning that we can put into words, but is nevertheless quite as funny as the humor of ideas, though, we hasten to add, in case we may be accused of "hedging," it cannot be really illustrative of humorous ideas. It is so used, we know, and particularly in Sir Arthur Sullivan's comic operas, but we submit that it has a fun quite separate to that of the words of which it is given as an illustration.

This kind of musical fun appeals, as the humor of ideas appeals, to our sense of incongruity or else arouses our risible faculties by a sarcastic imitation of conventionalities in music, as in many passages in Die Meistersinger. There is also the technical fun of assigning quaint passages to strange sounding instruments, and this elemental form of humor never fails to raise a laugh. There is, in short, a humor in sound, but it has no connection with the humor of idea, and to our mind that explains the reason why comic operas are never really funny, for the flow of ideas is clogged by the music, which, in its turn, if it be humorous at all, presents a kind of fun to our minds quite other to that of the words to which it is set. We may be told that there are many really humorous songs in existence, but we would simply reply that almost without exception this humor is due to the words and not at all to the music.—*The Musical Standard.*

By Way of Paris.

PARIS, August 27, 1893.

MISS MAY CALLENDER, of New York, assisted by Miss De Forrest, of New York, recently gave a gala dinner to Mrs. Emma Eames-Story at the Windsor Hotel.

Signor Leoncavallo is at Lake Maggiore, Italy, finishing his new opera, Thomas Chatterton, which is to be produced in January.

Signor Pizzi, of Gabriella fame, is on a visit to Milan, and may visit his home, Bergamo, where, by the way, Donizetti was born.

Mr. Tivadar Nachez, the violinist, is at Maloja, in the Engadine.

The engagement of Arthur Nikisch as the successor of Reinecke to conduct the Gewandhaus concerts at Leipzig has caused much talk among the best musical people here. There are many French musicians who do not know who Nikisch is, who Reinecke is, and what the Gewandhaus concerts are. This place is too near to Leipzig to expect any information on the subject. It must come by way of New York.

The predecessors of Nikisch were Mendelssohn from 1835 to 1843; Ferdinand Hiller, 1843; Niels W. Gade, 1844; Julius Rietz, 1848 to 1860, and Reinecke from 1860 to 1895. Reinecke's salary, the highest ever paid, was \$2,000. Nikisch, it is reported, gets \$5,000, the highest paid to any conductor in Germany. He will also conduct the Berlin Philharmonic Orchestra, and some concerts at Queen's Hall, London.

His resignation as conductor of the Opera at Budapest has already been published.

Signor Seppilli, one of Abbey & Grau's opera conductors, is spending his vacation at the home of his brother Brescia, Italy.

Mr. Julian Story, the husband of Mrs. Eames-Story, is in Italy, attending his father, who is very ill.

As a well-known musician residing in London writes "It was about time for the Gewandhaus management to accept the suggestions repeatedly made in THE MUSICAL COURIER and secure a competent conductor. Your Mr. Güssbacher comes out of this thing with flying colors and your Mr. Floersheim has demonstrated that he had the moral courage to stand by your Leipzig correspondent with all the conservative elements of the town arrayed against them both." It was simply honest and impeccable criticism that did the work.

At the Grand Opera Faust last night; Valkyrie to-morrow night; Tannhäuser Friday night. The Opéra Comique opens on Sunday night September 1, with Godard's Vivandière.

Seidl Resting.—Immediately at the close of his Brighton Beach season last week, Anton Seidl went to his cottage at Griffin Corners, in the Catskills.

Damrosch at Work.—Walter Damrosch returned to the city last Saturday and is up to his elbows in the preparations for his forthcoming season of German opera.

She Played at Newport.—Flavie Van den Hende, the solo violoncellist, played with marked success at a musicale recently given by Mr. Van Alen at his villa in Newport.

Maurel Engaged.—Manager Henry E. Abbey has received a cablegram from Maurice Grau announcing that Victor Maurel had signed a contract to return to America this season.

Hastreiter Will Return.—Mme. Helene Hastreiter, who some years ago made a success as Orfeo in Gluck's opera by that name, and as Ortrud in Lohengrin, is expected to arrive in this city September 26.

Anna Burch.—Mme. Anna Burch, the soprano of the Marble Collegiate Church, has been engaged for a number of musical festivals and oratorio concerts throughout the Western cities, commencing end of November.

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Frieda Simonson.

IT is not yet assured that Frieda Simonson will revisit America this season, "although," remarked Mr. William Reardon, her American agent, to a representative of THE MUSICAL COURIER the other afternoon, "there is an offer for her under consideration from one of the most prominent agents in the country which is tempting enough to make it appear likely that she will fill a six to eight weeks' engagement, dating from November 15."

If Frieda decides to come back her friends will all be delighted to see her, for she is a little artist who, aside from her winning personal qualities, is quite sure to have developed each season, for a long time to come, some new and interesting musical possibilities. Although a "prodigy" by all the claims of childish years and phenomenally advanced talent, Frieda's public career has not lifted her out of the route of progress, and for a long time ahead the little pianist will give the musicianly new things of interest to discover.

Having left America May 6 for Berlin, Frieda went thence to Kissingen, where she gave, by invitation, one of the most brilliant and largely attended recitals of her career. "It was not generally understood before her departure from here," remarked Mr. Reardon, "that the latter part of her engagement—I mean the tour through the provinces South and West—proved her most remarkable success. She drew in all the big cities enormously and excited immense enthusiasm. With all due modesty on her behalf, I may frankly say that no preceding artist has had so unvarying a series of really brilliant successes to record as had Frieda Simonson. Put to the financial test it was remarkable. Yes, I may be quoted as saying that she drew a larger sum per week than any child artist who has ever toured the country, not even excepting Josef Hofmann, Otto Hegner or any others who may have been marked as the best paying ventures. Artistically and financially, the latter half of her American tour was a phenomenal success."

"She is now being fêted and entertained in Germany upon all sides. At present she is visiting the Princess Meiningen at her castle in Bavaria, and as the Princess is an accomplished patroness of music as well as other arts it makes things doubly pleasant for Frieda. In every city where she has played she has made hosts of personal as well as musical friends. In fact she describes life in Germany since her return there this time as one big, delightful holiday."

"She has engaged to play twelve concerts in Munich at the end of October and will go on to Berlin via Vienna, where she has made an appointment to stop off and see and play for Leschetizky. Leschetizky is anxious to hear her, owing to the reputation she has lately been winning in the large German cities, and he writes, I believe, that he has a few original compositions which he would like Frieda to play. They are to be dedications, I think."

"Eugen Stern, her European agent, has closed a very flattering and advantageous offer for Russia, beginning the end of January, 1896. She will play in St. Petersburg, Moscow and all the other large cities and will have the option of extending the tour for from two to three years. En route for her Russian tour Frieda has already received many hospitable invitations from the highest nobility of that country. Among these are from the Princess Lichenstein, the Princess Orballiani and the Gesandte Fürst Radolin and Fürstin Radziwill. Having played her twelve recitals in Munich and seen Leschetizky in Vienna, end of October, she would have time for the American engagement projected for her about November 15, getting back to Russia by the end of January. Yes, I hope she will come."

The offer is from a staple management and as I have before remarked, is handsome enough to be a temptation.

"Her letters are full of childish enthusiasm, great delight at the attention she has received, and a simple unconsciousness that she has done anything to deserve it. She loves flowers and is attached to any little emblem or memento. Here is a piece of edelweiss plucked and sent from the home of the Princess Meiningen. Frieda would be apt to cling with more tenacity to the morsel of edelweiss than to things of intrinsic value. That is the sort of a little girl she is. Wise in her generation only in as far as the subject of her art goes, she is an innocent, winning, lovable child, attached to simple pleasures, and giving no hints just yet of growing up tastes or any young girl self consciousness. Without any specific talent whatever Frieda would still remain a very interesting and attractive child."

Some very pretty sketches made within the past few months of Frieda were looked over. A pastel made in Paris by Mr. Charles E. Arter shows her rather wistful face to advantage. Her dusky black hair is twisted into a childish knot at the back, and her dark, intelligent eyes are concentrated on some hope or idea which is left the artistic observer to imagine.

Lilli Herta.

MISS LILLI HERTA, a pupil of that admirable teacher, Anna Lankow, made her début as the *Comtesse* in the *Obersteiger* at Riga on August 30. The Riga musical critics write respecting this young lady in the following flattering terms:

A most agreeable surprise was the début of Fräulein Lilli Herta, who, with her small, sympathetic and bell clear voice, her youthful, graceful appearance and her modest demeanor, won for herself a flattering reception, and has every chance of becoming a favorite of the public. Her musical sureness cannot fail to render her soon quite at home on the stage, and to give her confidence both in acting and delivery.—*Rigaer Tageblatt*.

In Fräulein Lilli Herta, who made her début in this piece (*Der Obersteiger*) we were introduced to an operetta soubrette, who, however, betrayed the novice in the peculiarities of her acting. Her singing—which is to be attributed to the momentary influence of a first appearance—was, especially in the first act, not quite sure, but, as we remarked in the course of the evening, was pulsing with genuine heart's blood. She possesses a bell clear, fresh voice, which still retains some of the color of childhood, but is well trained in singing gymnastics. This was especially seen in the interpolation in the third act, *Das Echo*, with which she produced on the public an effect which induced her to repeat the song. Fräulein Herta is aided by a modest, graceful appearance. To sum up briefly, we must declare that we formed the distinct impression that the youthful artist is destined to win high results in her art.—*Duna Zeitung*.

Heinrich Meyn.—Mr. Heinrich Meyn, the popular baritone, left on Sunday night for Narragansett Pier, where he will spend a few days with Mr. F. H. Dewey at the latter's villa, Stonecroft. On his return next week Mr. Meyn will sing as substitute for Mr. Francis Fischer Powers in the latter's church until November.

Emil Liebling.—Emil Liebling, the pianist, has returned to Chicago and has resumed work. Mr. Liebling has been at the seashore and at other points for two months and is in prime condition for a great winter's work, and he is never idle.

Recollections of Anton Rubinstein.

IN those times, Chopin having disappeared from the world, a sweet evening star which sparkled but for a moment, Thalberg fatigued by success had retired to Italy, Liszt leaving the piano for the baton of a Weimar orchestral conductor, there were no more great pianists; not that the world absolutely lacked of elegant or brilliant virtuosos, of Döhler, Prudent, Ravina, Gottschalk—these we might certainly call heroes, but they were not gods.

Violinists held the place of honor, and if no one among them had the strength to sway the sceptre of Paganini, given up as the work of a unique miracle, Alard, Vieuxtemps, Sivori scintillated as stars of the first magnitude, each one having his admirers, who were even fanatical at times. As to gods of the piano, the race seemed to have become extinct, until one day there appeared upon the billboards of Paris a little handbill bearing the name of Antoine Rubinstein, of whom no one here had ever heard before, for this great artist had the coquettish temerity to disdain the assistance of the press, and no advance notice, none at all you understand, had announced his apparition.

He made his appearance in his concerto in G major, with orchestra, in the lovely Herz concert room, so novel in construction and so elegant in aspect, of which one can no more avail himself to-day. Useless to say there was not a single paying hearer in the room, but next morning, nevertheless, the artist was celebrated, and at the second concert there was a prodigious jam. I was there at the second concert, and at the first notes I was overthrown and chained to the car of the conqueror.

Concerts followed one another, and I did not miss a single one. Some one proposed to present me to the great artist, but in spite of his youth (he was then twenty-eight), and in spite of his reputation for urbanity, he awakened in me a horrible timidity; the idea of being near him, of addressing a word to him, terrified me profoundly. It was only at his second coming to Paris, a year later, that I dared to brave his presence. The ice between us two was quickly broken. I acquired his friendship in deciphering upon his own piano the orchestral score of his *Ocean Symphony*. I read very well then, and his symphonic music, written large and black, was not very difficult to read.

From this day a lively sympathy united us; the simplicity and evident sincerity of my admiration touched him. We were together assiduously, often played together for four hands, subjected to rude tests the piano which served as our field of battle, without regard to the ears of our hearers. It was a good time! We made music with passion simply for the sake of making it, and we never had enough. I was so happy to have encountered an artist who was wholly an artist, exempt from the littleness which sometimes make so sad a barrier around great talent. He came back every winter, and always enlarged his success and consolidated our friendship, to such a degree that one year he invited me to direct the orchestra in the concerts he proposed to give.

At that time I had directed very little and hesitated to accept this task; nevertheless, I did accept, and acquired in these eight concerts my education as orchestral director. Rubinstein brought me at rehearsal the manuscript scores, crabbedly written, full of erasures, of cuts, of passages of every sort; never could I obtain a sight of the music in advance. It was too amusing, he said, to see one read so easily all these difficulties.

Moreover, when he played it he did not in the slightest degree occupy himself with the orchestra that accompanied him; he left it to follow at its own sweet will, and at times

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amid such a clash of sonorities that the tone of the piano was buried, and I had no other guide than to watch his fingers upon the keyboard.

After this magnificent series of eight concerts we were one day in the Pleyel concert room listening to I know not what concert, when he said to me, "I have never yet directed an orchestra in Paris; let us give one concert in order that I may have occasion to hold the baton."

We inquired what day the hall would be free. It was necessary to wait three weeks.

"We have three weeks before us," I said to him.

"It is well; I will write a concerto for the occasion."

And I wrote the concerto in G minor, which thus made its debut under illustrious patronage. Not having had time to work it up with reference to the execution, I played it very badly, and excepting the scherzo, which took at first hearing, it succeeded rather poorly. They generally found the first part incoherent and the finale very defective.

At this moment Rubinstein and I had become at Paris almost inseparable and many people were astonished. He, athletic, indefatigable, colossal in stature as of talent; I, thin, pale and somewhat consumptive. We formed together a couple analogous to that which had before been seen in Liszt and Chopin. Of the latter I reproduced only the feebleness and the uncertain health, not having power to pretend to the succession of this prodigious being—this virtuoso of the drawing room, who, a mere breath, with his light pieces, studies, waltzes, mazurkas, nocturnes, has revolutionized art and opened the way to all modern music. I have not even had the luck to go with him as a consumptive, because while he died of phthisis I have stupidly gotten rid of mine.

On the other hand, Rubinstein would hardly face the recollection of Liszt with his irresistible charm and his superhuman execution; very different from him in every way. Liszt was the eagle and Rubinstein the lion. Those who have seen this velvet paw beating upon the clavier with its powerful caress will never forget the comparison. The two great artists had nothing in common but their superiority. Neither the one nor the other was ever at any moment a pianist; even in executing very simply the smallest pieces they remained great, without being able to suppress it, by the grandeur of their simple natures.

Living incarnations of art, they exercised a sort of holy terror upon the ordinary admiration. Thus they worked miracles. Have we not seen Rubinstein without any other attraction than himself and a piano fill, as many times as he wished, this enormous concert hall of Eden with a trembling public that he presently moved upon with vibrations as powerful and varied as those of an orchestra? And when he joined an orchestra to himself what a superior rôle the instrument played under his fingers in this vast sea of sonority! Thunder in a stormy night would alone give the idea, and in what fashion did he make the piano sing! By some chance these velvet sounds had an indefinite duration which they never seemed to have under the fingers of others.

His personality overruled; whether he played Mozart, Chopin, Beethoven or Schumann, this that he played was always Rubinstein. For this we should neither praise him nor blame him, because he could not make it otherwise. We do not find the lava of a volcano, like the water of a river, to flow sweetly between its banks.

To-day, alas, the river is frozen, the strings of the magic piano resound no more except in the world of memory, but the work written remains; it is considerable. In spite of his nomad life and his innumerable concerts, Antoine Rubinstein has been a composer of rare fecundity, whose works number up into the hundreds.

Critics "in the swim," with their convenient way of going straight ahead without taking account of the real nature of things, proclaim, for example, that the public is indifferent to the French comic opera, and that the modern masters who have desired to resuscitate this dead form have failed,

in spite of the thousand performances of Mignon, 200 of Nanon and the inconceivable popularity of Carmen; these critics have declared that Glinka was an Italian composer and Rubinstein a German composer, admitting as truly Russian nothing more than the ultra modern school of which M. Balakireff is the illustrious and very remarkable chief. From this simple point of view Auber would not be a French composer, Weber and Sebastian Bach himself, would not be German composers! Because the macaroni of Rossini figures upon the table of Auber, the rays of the Italian sun illuminate the glasses of Sebastian Bach, and when Weber wrote the celebrated air of Freischütz he did nothing else than to dress up sumptuously the classical Italian cabaletta. Whatever they say of this sort, Glinka and Rubinstein are inordinately Russian, in spite of their alliances and their originality; their taste for the terrible subsists in spite of all; the Slav soul finds in them its expression. It is thus they are judged by the great majority of Russians themselves.

Like Liszt, Rubinstein has known the disappointment of not seeing his success as composer equal that of a virtuoso, and the effort made repulsed, one might even say the talent despised. If Liszt cherished the glory of the fruitful invention of the symphonic poem, Rubinstein is entitled to the credit of having cultivated all forms from the oratorio and opera, even down to the Lied, from the etude and sonata up to the symphony, passing through all forms of chamber and concert music.

Both have carried the burden of their prodigious personal success, and the tendency of specialization, from which the public will not absolve them; both writing for the piano under the empire of their exceptional virtuosity have overpowered the executant.

Their works have been described as "pianist's music," which is supremely unjust to Liszt, whose instrumentation is so practical and well colored, whose smallest pieces are imbued with orchestral sentiment; but it is less so for Rubinstein, in that the entire work seems to arise from the piano as a tree from the germ; his orchestration is not free from a sort of strange awkwardness, which still has nothing in common with inexperience. One would say sometimes that he places instruments in the score as the pieces on a checker board, without taking into account the tone qualities and sonorities, leaving to hazard the effect produced; and the hazard gives us these ordinary combinations alternating at his will the most astonishing and sensational colors of the palette with the sombre grays.

The author himself said that certain of his symphonic pieces when he played them upon the piano were more colored so than by the orchestra, and he sought in vain the reason of this phenomenon.

I have sometimes heard the Rubinstein music reproached for its structure even, its large plan, its vast stretches wanting in detail, of which I have already spoken. Maybe these are not, to say truly, faults, but necessary aspects of the nature of the author, to which it is necessary to resign ourselves as to one accustomed to the great lines and vast horizon of the steppes of his country, of which no one disputes the beauty.

The mode to-day is for complications without end, arabesques, incessant modulations; but this is a mode and nothing more. If the carvings, the gold and the ornamentation of the Holy Chapel of Paris fill the eye and the thought, is this the reason to despise the blank surfaces, the severe and grand lines of the temples of ancient Egypt? Are not these austere lines as suggestive as the multiplied curves and clevernesses of the delicate work of the thirteenth century? It seems to me, in my simplicity, that the fruitfulness, the grand character, the personality—these master qualities which no one denies to Rubinstein—suffice to class him among the greatest musicians of our times and all times.

Like almost all composers he desired success at the theatre, and the Opera at Paris attracted him above all. I still

see his joy when he beamingly announced to me that he had "a promise from M. Perrin."

He was ignorant in his loyal frankness of how little value it had, and it was not my business to instruct him. He found himself a comfortable place in the outskirts of Paris, where he sketched his Nero, which he orchestrated later at Petersburg, and which was represented, translated into German, at Hamburg, where this work had a brilliant series of representations.

The Maccabees, after a brilliant triumph at Berlin, failed at Vienna; the Demon, of which at Paris they know only the airs of the ballet, has had a great success in Russia, where above all the subject pleased, being taken from the poem of Pouschkine. Feramors (Lalla Rookh), the most precious to my taste of this series of theatrical works, has succeeded at Dresden and was played at certain towns, but the work appears to have been abandoned, and I do not understand this indifference.

It is true that the author of the poem had not, like Michel Carré in the French Lalla Rookh, the skill to limit the action to two acts. The piece in three acts appears languishing, but what a fine Oriental color, what a capital perfume of the essence of rose, what freshness in this luminous score!

Do they play some part of the Paradise Lost, a work of his first years, which Rubinstein was occupied in finishing when I had the happiness of making his acquaintance? He had there a fight between angels and demons, in a fugue style, of an extraordinary animation and power. To mention further the Tower of Babel, which was overshadowed at Paris by an execution so ridiculous that the author himself, assisting at this massacre in a stage box at the Théâtre Italien, could not refrain from laughing in witnessing the desperate efforts of the choristers and performers. Certain fragments in this work were recognized in spite of all, and one would have said that it would be worth while to try under good conditions a presentable performance of this original biblical cantata.

Rubinstein died confident in the future, persuaded that time would define his true place, and that this place would be distinguished. Let us leave him to time. Coming generations, having lost the memory of this overpowering and astonishing pianist, will be better placed, perhaps, than our own to appreciate this mass of work, so diverse and, nevertheless, marked by the same stamp, the product of a single powerful brain. So much abundance, such breadth in design, grandeur in conception, are not found in all the corners of the streets; and when we have passed over the fashion of extreme modulation, when we have ignored the strivings after effect and complication, who knows if one will not be happy to come back once more to the Ocean Symphony, with its strong living waves and gigantic swells, like those of the Pacific?

After we have lost ourselves in the thickets of virgin forest, and have respired even to drunkenness the perfumes of tropical flowers, who knows if one will not be glad to come again to the pure air of the steppes, and to repose the eye upon these limitless horizons? Those who live will see. Finally, I have sought to render homage to a great artist to whom I have had the honor to be a friend, and of whom I will cherish, even to my last day, the marks of sympathy and intense artistic joys he has given me.—*C. Saint-Saëns, Translated for Music, from La Nouvelle Revue, June 15, 1895.*

A New Concert Company.—Articles of incorporation were filed on Saturday in the county clerk's office for the Manhattan Concert Company. The capital stock of the concern is put at \$100,000 and the purpose of the company is to carry on a theatrical and concert business in New York and elsewhere, and also to keep a restaurant and café in this city. The directors of the company are Daniel S. Goldman, Wm. Crovel, George Nauss, Emil Moller and Charles Kellner.

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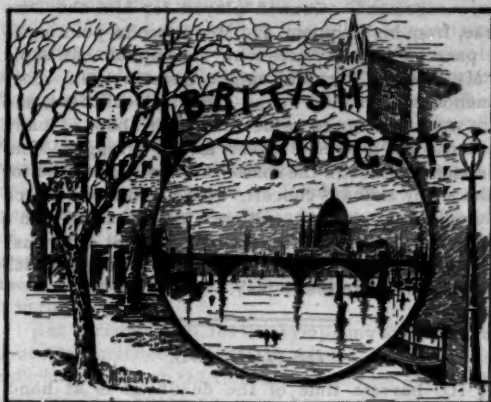
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BRITISH OFFICE OF THE MUSICAL COURIER,
15 ARGYLL STREET, LONDON, W., August 31, 1895.

THE uniformly excellent programs at Queen's Hall promenade concerts continue to attract large audiences. The persistency of the applause, and the way the people stay till the very last of those sumptuous musical feasts every night, prove conclusively that Mr. Robert Newman's efforts to provide good entertainments are appreciated.

As the season goes on the thoroughly good band, under Mr. Henry J. Wood's inspiring direction, are securing a fine ensemble.

Nothing calling for special mention occurred during the last three nights last week, but the management chose to change the order of things somewhat during the present one by devoting the programs on each night to certain composers. Those chosen were: Sullivan for Monday night; Wagner, Tuesday; Gounod, Thursday, and Strauss, Friday. This change has on the whole been advantageous.

SULLIVAN NIGHT.

The music of our always popular and ever to be enjoyed English composer attracted, as was expected, a large and highly appreciative audience.

The selections chosen were the Yeomen of the Guard, Di Ballo, Macbeth overtures, incidental music to Henry VIII., selections from Haddon Hall, and Imperial March. Mr. Wood caught the spirit of this beautiful music, and each number was thoroughly enjoyable.

The Lost Chord was given as a cornet solo, and the vocal numbers included The Sailor's Grave, Sleep, my Love, Sleep, Ho, Jolly Jenkin (Ivanhoe), and Sweethearts.

WAGNER NIGHT.

To conduct a long program composed entirely of works from the Bayreuth master is certainly the greatest test that could possibly be given a conductor, and to say that Mr. Wood came off with honors is only to say the truth. He indeed proved himself a conductor of very high rank, and it is with justifiable pride that I see our English conductors and orchestral players taking equal rank with foreign contemporaries.

With saying this I have indirectly implied that the program was well played throughout. It included the Rienzi, Flying Dutchman and Die Meistersinger overtures; the prelude to the third act, dance of the apprentices, entrance of the Meistersingers and Wach' auf chorus from the last named opera; the prelude to act III., Lohengrin, and the Kaiser march.

Mr. Watkin-Mills gave a magnificent rendering of Pagner's address, from Die Meistersinger (indeed, so pronounced was the applause that he had to repeat it), and he also sang most artistically, O Star of Eve (Tannhäuser). Miss Anna Fuller, who made such a fine impression at her début recently at these concerts with Elizabeth's Greeting, also gave on this occasion one of the finest renderings of this aria it has been my privilege to hear.

CLASSICAL NIGHT.

On Wednesday evening one of the most varied entertainment of the season was provided. The program, which ran to excessive length, had for its foundation Gade's Fourth Symphony in B flat, Beethoven's Egmont overture, and further included Saint-Saëns' Marche Héroïque (op. 34), and Vorspiel from Kunihild (Kistler).

There were four new numbers, which were heard for the first time in London. The first in order as well as merit was the introduction and ballet music to Moszkowski's opera Boabdil, the prelude of which had many suggestions from Wagner, while the very clever Moorish Fantasia had a little touch of Bizet's L'Arlésienne suite in the recurring figure for the flutes and glockenspiel. Percy Pitt's (a young English composer) new suite is a trifle wearisome. The kindest intentions cannot altogether sanction this suite, notwithstanding its many excellent points. The chief fault is mixture of styles. Händel was a giant and Wagner was a Hercules, but Wagner and Händel do not go well together. The Shepherd's Call, by Herbert Bunning, was an unpretentious but very musical and interesting work,

while Professor Stanford's new dances were fully equal in merit to his other works, although written in a light vein.

Three among the most popular singers at these concerts were requisitioned on this occasion, and it would be difficult to say which pleased the audience most—the facile, pure soprano voice and wonderful staccato of Miss Regina de Sales in a very finished rendering of Verdi's Bolero, or the deep feeling expressed through the perfectly controlled voice of Mrs. Vanderveer-Green and infused into Rossi's aria, or the bold, broad singing of Mr. Ffrangcon-Davies in Smart's The Sea Rules All. They were all vociferously applauded, and Mr. Ffrangcon-Davies gave an encore.

On Thursday night Gounod's works were drawn upon and proved exceedingly popular. Last night the strains of music which have made the name of Strauss a universal one were played with the proper spirit by the orchestra under Mr. Wood's direction. Next week Monday will be devoted to Wagner, Tuesday to Scotch music, Wednesday to classical, Thursday to Irish music, and Friday will be a military night.

A new departure is to be inaugurated by Mr. Elliot when he opens St. James' Theatre on September 10 with Mr. Esmond's new play Bogey. Instead of the usual first piece the Scandinavian Quartet of ladies will give a selection of national airs in costume.

It is claimed that Mme. Patti wore £200,000 worth of jewels on her dress when she appeared at Covent Garden on June 11 in La Traviata. Most of these were taken out of their regular settings, and after being used were put back again.

M. Hippolyte Raymond, the French playwright, and author of Le Cabinet Piperlin, Les Vingt-Huit Jours de Clairette and L'Ami de la Maison, died in Paris on August 28. M. Raymond, who suffered of late from mental aberration caused by low spirits, blew his brains out with a revolver at his villa at Saint Mandé. On the table of the deceased a letter was found stating that he feared that insanity, which had prevailed in his family, was beginning to assail him.

The company formed by Mr. George Edwardes for taking An Artist's Model to America at the end of this year have this week been playing at the Métropole Theatre at Camberwell, preparatory to visiting the provinces. Among the performers are Messrs. E. W. Garden, W. E. Philp, Percy E. Marshall, Bert Haslem and Fred Wright, Jr. On each Monday evening during the tour a souvenir, consisting of sketches and illustrations of the principal characters, will be presented to every member of the audience.

The Dean and Chapter of Westminster Abbey have given a sum of £500 toward an organ case to be erected in the minster that shall be a fitting memorial for England's greatest church musician, Henry Purcell. The proceeds of the commemoration service on November 21, when his lately discovered Te Deum and other works will be performed, are to be devoted to this purpose, and any further contributions to the fund will be thankfully received.

Mrs. Vanderveer-Green, who has now become a favorite in England, was offered a most advantageous tour to South Africa, but had to decline on account of her forthcoming American tour. She also had to refuse an engagement for The Messiah at Birmingham for December 26, the same date that she will be singing it in New York.

I learn from Mr. N. Vert that Mr. Edward Lloyd, through pressure of engagements here in England, will not be able to go to America to accept the numerous offers for festivals and concerts that he has received for the coming season.

Señor Sarasate and Madame Marx Goldschmidt's provincial tour will commence in October, and three concerts will be given in London at St. James' Hall during their stay in England.

It is possible that the Royal Carl Rosa Opera Company may give a season in London early in the new year.

Mlle. Nuola, of Sir Augustus Harris' Royal Italian Opera Company, had the honor of singing on Sunday before the Infanta Eulalia in Paris.

GILBERT AND SULLIVAN AGAIN.

I have just learned that, instead of Mr. D'Oyly Carte opening the Savoy Theatre early in the autumn with a revival of the Mikado, a new opera is forthcoming from the old and fruitful source. This will not be ready until late in the autumn, but lovers of the very best in this class of music, that appeals to the hearts of all, will welcome the news with keen anticipation.

VIRGIL PRACTICE CLAVIER.

This important invention, that is gradually making its way in England, has won the support of all serious musicians who have looked carefully into its manifold advantages. It recently received the following endorsement from Dr. Charles Vincent, secretary of the London section of the Incorporated Society of Musicians. He says: "Having given considerable thought and attention to the 'Practice Clavier' and its influence on piano students, I unhesitatingly say that I consider it the greatest aid to the development of finished technique and artistic playing which, in my experience, has ever been invented. I firmly believe that it will revolutionize the present methods of teaching the piano."

THE EMPRESS THEATRE.

The largest theatre in the world was opened at the Earl's Court Exhibition on Saturday afternoon. The building itself

is 417 feet long and 220 feet wide; the stage, including the arena on which the performances partly take place, measures 315x100 feet; the height of the roof is 117 feet. There are no pillars, and from every one of the nearly 5,000 comfortable seats the view is good.

The conception of this grand spectacle, which probably is the biggest show on earth, must be accredited to Mr. Imre Kiralfy, who has been assisted in preparing his operatic play, India, by Sir Edwin Arnold as poet; by Sir Geo. M. Birdwood, as one versed in the history of India; by Mr. Val Prinsep, who vouched for historic accuracy in the Delhi proclamation of the Queen as Empress, and by Signor Angelo Venanzi, composer of the music, which throughout is most appropriate to the varying themes and abounding in melody.

As will be seen from the following, the play gives an historical sketch of India:

The first scene opens in the ancient city of Somanth and its conquest by the Mohammedans in 1024, a perfect dream of beautiful temples and palaces. A charge of forty or fifty horsemen across the area in front of the stage proper gives a striking air of reality to the fight for the city. This reality is still more striking when later developments show that the apparently solid floor over which they have rushed is really a great raft covering, as we see later, a lake. After a view of Allahabad in 1599, the River Jumna is seen, with Akbar, the Great Mogul, voyaging upon it. The wonderful panorama passes before the spectators as beautiful and apparently as large as nature, thus greatly enhancing its effect.

Seventeen years are supposed to pass, and we see the city of Agra by night, with a grand cortège of the Emperor Jehangir's court—cavalry, elephants, camels and brilliantly clad pedestrians. At the close of this scene the applause was so great that Mr. Kiralfy came forward and bowed his acknowledgments. The date of the next picture is 1670, and portrays the stronghold in the ghats of Sivaji, the Mahratta chief, founder of the dynasty bearing his people's name. Under cover of night some changes are made, and when the lights blaze up the Mahratta stronghold and the ghats are gone. In their place is the "Hindu Paradise," a change of astounding suddenness and completeness, made without lowering the curtain.

The next scene is laid at Portsmouth in 1858, with an Indian troopship and many boats on the water; then the proclamation of the Empress at Delhi, and finally the "Apotheosis of Queen Victoria." The soloists, chief among whom are Miss Julia Alexander, Miss Fieldhouse, Signor Cima, Mr. Perry, and Mr. Imano, sang their parts exceedingly well, and the chorus with a little more practice will be very effective. The instrumental music was played on Saturday by the bands of the Grenadier Guards, the Coldstream Guards, and the Exhibition and Venanzi's Orchestra.

This spectacle of surpassing beauty, which bears out Mr. Kiralfy's principle of always outdoing his previous efforts, must certainly have a long and well deserved season of prosperity.

On Saturday last they played before the Queen of Spain at San Sebastian and have since returned to Paris, where they remain until their reappearance here.

Madame Albani has been engaged by Sir Augustus Harris for the next season of royal opera at Covent Garden, when she will appear in Tristan and Isolde in conjunction with Jean de Reszke.

In October and November next Madame Albani will make a tour of the English provinces, assisted by Miss Clara Butt, Miss Aimée Loidore and Mr. Norman Salmond, M. Johannes Wolff (violinist), M. Joseph Hollman (cellist), M. Raoul Pugno (pianist), and Mr. Lane Wilson (accompanist).

In January and February next year Madame Albani will make a concert tour through the principal cities of Canada and America under the direction of Mr. N. Vert.

Mr. George Grossmith commenced his tour at Buxton on Friday last (the 23d) and so far the success of his previous visits has been repeated.

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MORE OF D'ALBERT.

THE new Weimar intendant, Von Vignau, has published a letter in which he states that after Herr Stavenhagen had applied for the second conductorship and it had been granted him, a second decree in place of the first, which appointed him Hofkapellmeister, was sent to Herr d'Albert, naming him according to his wish "first Hofkapellmeister." His resignation was accepted as "first Hofkapellmeister." It is not clear why he insisted so urgently on resigning, as the hope existed that the two artists could work together, especially as the arrangement had been made after a full understanding with Stavenhagen. He could not have expected a decree assigning an artistic superiority as conductor to the first Kapellmeister before the two had given proof of their powers.

This explanation explains nothing.

MUNICH.

IT is proposed to build at Munich a colossal gallery, to contain among other things an immense café, rooms for artistic society meetings and a new theatre that can, by a new arrangement, be turned into a vast concert hall. On this part of the plan a veto was laid by the two royal theatres, through fear of competition. The authorities, however, ordered the construction of the new theatre, on condition that no new work be produced without the permission of the royal intendant. The authorities say that the present theatres have great difficulty in keeping themselves alive among the number of café-concerts, variety shows and the like; that in 1894 Munich had 865 performances of orchestra and virtuosi, 243 performances by foreign singers, and the city at present possesses in proportion to its population more theatres than Dresden, Cologne and Breslau. When the case came into court on appeal by the new theatre, Ernest Possart, the intendant of the Hof-theater exclaimed, "I shall obtain a veto against the new theatre if I have to go so far as the Prince Regent." To which the reply was made, "I shall obtain my right, if I have to go so far as the Parliament." It is a very pretty quarrel as it stands.

MORE GOUNOD MEMOIRS.

THE *Revue de Paris* continues its publication of Gounod's *Memoirs d'un Artiste*. A late instalment treats of his return from Rome. Gounod says of Vienna: "The people with their vivacity are more French than German." He heard Die Zauberflöte for the first time, and was delighted with Otto Nicolai's conducting. The pianist, Carl Levy, introduced him to Count Stockhammer, who, as president of the Philharmonic Society, had the mass that Gounod had composed at Rome performed in the Karlskirche, and ordered a requiem for All Souls' Day. Gounod worked for six weeks almost without interruption, and finished the work. He speaks with astonishment of the musical culture "found only in Germany," which enables the school children to read notes from books like their mother tongue. The chorus at his Requiem was excellent, and he speaks highly of Draexler and Staudigl, the soloists.

Gounod remained longer than he had intended at Vienna, and then went by Prague and Dresden to Berlin, where Mendelssohn's sister, Frau Hensel, whom he had known in Rome, introduced him. Here Gounod became violently sick; he ordered the doctor to cure him; in fourteen days, at the risk of his dying in the meantime, the doctor succeeded. From Berlin he went to Leipzig, where Mendelssohn took care of him during his four days' visit, and gave him great

encouragement. Gounod played for him the Dies Irae, from his Requiem, and Mendelssohn, pointing to a passage in five voices with accompaniment, said: "My friend Cherubini might have written this." Such words, Gounod writes, are real decorations, and are worn with more pride than the ribbons of many orders. As a special favor to the stranger, Mendelssohn, although the season was over, arranged for him a Gewandhaus concert, where he had his Scotch Symphony performed, and gave him the score with a dedication. He also took Gounod to St. Thomas', and gave him a two hours' concert on the organ which Sebastian Bach used to play.

DEADHEADS.

THE harvest time of the deadhead is at hand. There has been nothing for the congested musical rank and file to prey upon all summer, but again is the musical season almost with us, and we have reached the juncture when the desks of managers begin to be littered in timely advance with pleas for indulgence. Like leaves of Vallambrosa fall the ingenious claims which shall enable people to hear something for nothing, and to do justice—or injustice—to the managers we must fain admit that also like unto the leaves does their paper fall thickly in response.

If it did not we should have in New York at least a very depressing panorama. Every concert room is so besprinkled with paper that if at any moment a hall were to be abruptly emptied of its free list the residue would be a mortification. This same free list is not always composed of musicians who have a right to ask favors, since these same are constantly the people who purchase the seats they want, like any layman, leaving the begging of favors to the inflated list of teachers and semi-artists, who think it should never behoove them to put their hand in their pockets to pay a dollar to hear anything or anybody. The beneficiaries of music paper in New York are usually the people who profess to teach, sing or play somewhat, as the case may be, but who know—shall we say it?—how to beg a little better.

The claims on theatrical managers are wide enough, yet only fractional as compared with those on musical managers, for the reason that there is no glut in theatrical affiliation to compare with the fiddlers and pipers and singers, and the professors and professor-esses of this same fiddling and piping and singing—indeed, the instructors seem to number equal with the students sometimes—who swarm our musical Gotham.

New York overflows with musical (so called) teachers. Since Providence bespoke art there never was a city with so much, so earnest, so varied, so multi-spoken a guidance at the helm. And much does this section absorb the paper of the concert room, and but for its moneyless presence the outlook oftentimes would be, from the human standpoint, distressingly enough barren. Yes, the half-professional, whole amateur element, which does not hesitate to ask for what it wants, provides the principal raison d'être for many a New York concert betimes.

There are just two or three places where they have not got a showing. One is at the Philharmonic concerts, where free paper is a rare thing. The principal place of difficulty, however, is at the opera house. Up to two seasons ago Abbey & Grau were generous, but they found they were misleading the prime donne and decided in favor of empty benches rather than have these credulous ladies think they were singing rôles of practically no popularity to possibly paying benches. "After the critics and a dozen or so elect, positively no free list" was the decision arrived at behind the Metropolitan doors then, and adhered to since at the price of many a drearily empty auditorium, when many a craving musician might just as well be present without any loss to the management.

It was announced at the time that the idea was quite as much to prove to the prime donne just how much and by what operas they could draw as to arrest a begging inquisition. Melba was then convinced she would draw in Pagliacci if repeated. Calvé was bent on shelving Carmen, of which she grew deadly tired, and was decided she could make a popular hit in L'Amico Fritz or Mignon with a fair trial. If the benches were filled to witness these performances it would not occur to the ladies to inquire whether it was by encouraging hard cash or the complimentary paper which brings listeners to any opera so easily. The managerial idea, therefore, to let vacant places speak for themselves, proved quite a convincing one to these ladies, who are more apt to

depend upon their vision in the case of favorite rôles than upon any matter-of-fact box office comparison.

Audiences at the opera house are a pretty accurate gauge, therefore, of the popularity of a performance. One usually sees money in the stalls. Calvé, by her own admission, is terribly tired of Carmen. She will like to try the heroines of *Mefistofele* and of the outworn Hamlet, but if their inherent worth does not sustain them she will not be deluded into a second performance by any free list indulgence on the part of Messrs. Abbey & Grau. Those—a few justly elect excepted—who hear the opera provided by these gentlemen hear it, very properly, by paying for it in full.

Up at Carnegie Hall, for the symphony and oratorio concerts included, the list of deadhead appeals is sufficient to absorb the time of one private secretary exclusively. Everyone who has ever scraped a string, struck a key or formed a tone deems it meet and just to put in a claim to this generous management. It is a very liberal and courteous management and has averagely a list to consider which takes much discretion and trouble, as the best will in the world leaves it one to select from, never to compass. In the case of an expensive star engagement the secretarial duty and the amount of stationery called into play in the matter of polite refusal is really a shameful imposition. In compiling an expense list a company like that of Music Hall might put down among its handsomest figures sums for refusing or complying with the claims of deadheads, which pour in with unremitting regularity.

Of course we shall have this winter the old familiar deadhead faces. We know them full well, regular and faithful, and sensibly guiltless of outlay without need of admission. There are a number in the ranks who have slipped in on too slender a plea. By right every plea should be too slender, but it will take the moons of many seasons to bring round managers to this point of view. Meanwhile it would be well to question the flimsy basis upon which self dubbed professionals are acquiring privileges which might wisely be saved sometimes for honest amateurs.

LETTERS TO LISZT.

A VOLUME which will possess many points of interest is now in preparation at Leipsic. It consists of a collection of letters addressed to Liszt by his contemporaries and found among his papers after his death. The Grand Duke of Weimar has authorized the publication, and the originals will be duly preserved in the Liszt Museum.

Le Ménestrel publishes as a specimen from advance sheets a curious letter from Ernest Legouvé, written in 1840. After apologizing for not having thanked Liszt for dedicating some of his Schubert transcriptions he proceeds to explain away some remarks he had made respecting the rank of Liszt and Chopin. Legouvé then writes as follows:

"Schoelcher has told me that an article of mine on Chopin, in which I ranked him higher than you, has given you pain. As my musical opinion has no other value than an individual value, I cannot attribute to wounded amour propre the slight resentment that you betrayed to Schoelcher; it is then only the regret of a friend who sees himself undervalued by a friend, and this touches me so deeply that I feel the necessity of explaining myself to you and justifying myself.

"And, in the first place, believe me, if I had believed that those lines would have caused you the least pain I would never have written them. What is the use of hurting a man whom one esteems and loves! But since I did write them I will tell you why and how.

"I will not insult you by retracting and telling you, 'I let this phrase slip in the first movement of unthinking admiration'; no, I think so since I wrote so.

"Here is the reason. In the arts, what seems to me to merit the first place is unity, is completeness. Chopin is, I believe, a Whole; execution and composition all are in accord, in harmony, in him; his play and his works are two things equally created by him, sustaining one another and complete in their kind. Chopin, in fine, arrived at the realization of his ideal. You, on the contrary—and I have heard you say it—you are only half way in your development; one of your profiles stands out clear, the other is still in shadow; the pianist has arrived, the composer is perhaps lagging. So it is, so must it be. A head like yours cannot get into perfect order in a

few days, nor even in a few years; fifty acres of land are larger to cultivate than a small garden, however well filled it be with precious plants; this is your case; too many ideas are at war in your imagination; the child which you have to bring into the world is too large and too vigorous to be brought forth without pain and without risks. For—I say it to you sincerely as I think, it—the day when Liszt, the inner Liszt, shall have come forth, the day when that admirable power of execution shall have its pendant and complement in an equal force of composition (and that day is perhaps very near; men like you grow up quick), that day people will not say you are the first pianist of Europe, but will find another word. Do not be angry, then, if you do not fully satisfy me; it means that I see in you more than others see, that I expect, hope, believe. Eugene Suë will tell you that I have spoken more ill of his works than anyone else; the reason is simple—I love him, I know him, and I am mad to see his books possessing less talent than he. Would you be angry were I to confess that the Liszt whom I see in the future prevents me from admiring so much the Liszt of to-day?"

LUDWIG ABEL.

PROF. LUDWIG ABEL, inspector of the Royal Academy of Music of Munich, died August 13 at Neu-Pasing, near that city, to the irreparable loss of his friends and pupils. What he was to the academy can only be known to those who were behind the scenes, for his work was done with self-effacing modesty. His pupils, in whose interests he always warmly shared, entertained for him the deepest affection, for his goodness of heart was equal to his knowledge and skill. *Musica inserviendo consumor* might be his epitaph, for his labors shortened his life.

Ludwig Abel was born January 14, 1835, at Eckartsberga, in Prussian Saxony. He lost both his parents early, and was thus compelled to earn his living from the age of fourteen. About that period he went to Leipsic, where Ferdinand David was his first and only teacher. After a short time, during which he played in the Gewandhaus orchestra, he went to Weimar, where in 1853 he entered the court orchestra of the duchy. Liszt was one of the first to recognize his talents and aid in their development; in truth Abel could be called a "pupil of Liszt" with better title than many pianists who assume that description. After a brief sojourn at Strassburg he settled at Basel, where he remained ten years.

Brahms was a frequent and welcome guest at his house, and he saw Hans von Bülow almost daily. The latter was so attracted by him that when he had been summoned to Munich by Wagner's influence he never rested till Abel, after a trial performance before him, Lachner and Willner, received the appointment of first Concertmeister of the court orchestra. Abel also became a teacher in the Royal Music School under Bülow's management, and in 1878 was named inspector, and in 1880 royal professor, and to his exertions the institution owes much of its reputation. In spite of his strict classical tendencies he did not hold aloof from the modern school, and he took the first part in the Bayreuth and Munich musical festivals.

His first and proper vocation was that of a violin virtuoso. But while his technic could triumphantly overcome all difficulties, he was too serious and conscientious an artist to worship virtuosity alone. His Bach interpretations were models, and the chamber music evenings which he arranged at first with Hans von Bülow, afterward with Karl Bärmann, still remain in the memories of old concert frequenters.

He was a perfect master of various other instruments, and knew, above all, the orchestra as few others did. He had a special knowledge of the construction of instruments, and violin dealers in Germany, Austria, Italy and Switzerland often appealed to his judgment respecting their instruments, while his decisions as to the genuineness of old violins were repeatedly final.

On the piano he possessed a facility which many a pianist might envy, especially in orchestral playing. His skill in score reading and playing was fabulous, and no better teacher could be found. His musical abilities were most conspicuous when he conducted, and he gave a remarkable proof of them by conducting a model performance of the *Meistersinger* without rehearsal, as the first Kapellmeister had declined to do so at noon before the performance. Often, indeed, when a Kapellmeister was late or sick he conducted whole acts.

In the concerts of the Musical Academy he con-

ducted till the last the orchestral accompaniments, and repeatedly the General Musicdirector Levi handed to him his baton when he himself did not feel well enough to conduct a piece to the end. Under Abel there was never a failure. The orchestra of the academy, indeed, is his creation, and since Willner, whom he succeeded as inspector, he conducted all public performances of that institution. He united in his own hands all ensemble practice, and only in later years assigned the choral and chamber music classes to younger men, while he retained the chief conducting and the orchestra classes down to the end of his life.

As a composer the expression of his own original thoughts was denied him, yet he wrote a very playable violin concerto the second movement of which deserves to escape oblivion. His studies, variations, and his violin school belong to the best of this class of violin literature, and down to last winter he was indefatigable as an editor and reviser of classical masterpieces.

All these manifold labors naturally told on a weak frame. He often did not give himself time to eat. Twenty years ago he had been compelled on account of his lungs to pass a winter in Italy, and had to do so again in 1892-3. On April 1, 1894, he resigned his place as first Concertmeister of the court orchestra, after twenty-seven years' service, in order to devote his last powers to the Academy of Music. It was too late, and at the beginning of this year, after suffering the loss of an eye, he saw himself compelled to ask for a longer vacation after June 15. His sickness made rapid progress, and on August 13 death freed him from his pain.

His family life was a very happy one. On August 5, 1862, he married Fräulein Bertha Kirsch, of Basel, and of their four surviving children the eldest is Dr. Ludwig Abel, professor of Oriental Languages at the University of Göttingen; the second, Karl, is engaged on irrigation works in Upper Egypt; the eldest daughter is married to Walter Petzet, director of the Conservatory in Minneapolis, and the youngest was her mother's companion during his last illness.

THE WAGNER ROYALTIES IN PARIS.

THE following communication was sent to several French papers by A. von Gross in reference to the sums received by the Wagner family from the Wagner performances at Paris:

"Since the works of Wagner have been played in France the most exaggerated reports have been put into circulation about the author's rights received by the Wagner heirs.

"In the interest of truth I now declare that from the month of January in the present year down to the month of June these author's rights have amounted in Paris to 15,858 frs. 80c., and for the provinces to 2,430 frs. 85c., or a total for France of 18,289 frs. 65c.

"I authorize you to make any use you please of this declaration.

"BAYREUTH, August 3, 1895. A. VON GROSS."

Le Ménestrel naturally asks why does M. A. von Gross stop at the month of June? That journal adds that in the month of June the receipts of the nine Wagner performances at the Opéra were 198,968 frs., which gives as author's rights (6 per cent., other 2 per cent. going to the translator) 11,938 frs. 80c., while in the month of July the receipts of the six Wagner performances were 131,337 frs., giving, at 6 per cent., for author's rights the further sum of 7,280 frs. 22c., which, added to the previous figures, forms a total of 37,507 fr. 95c. These figures are, of course, exclusive of any sums received from the Society of Authors, Composers and Publishers.

"If these profits continue," writes *Le Ménestrel*, "the year 1895 will not have been a bad one for the Wagner heirs." These figures may be taken as correct, but they are far short of the 100,000 frs. at which some of the French papers estimated the Wagner receipts.

The decision of the tribunal respecting the translations of Wagner in the suit of the heirs of Wilder, the first translator, against the great publishing house of Schott, has not been accepted without criticism. The decision said: "The publishers had not conferred on Wilder any monopoly; consequently, in publishing a rival translation, it was within its rights; that, moreover, it had not acted with disloyalty, but under constraint by Mme. Wagner, who in rejecting for the stage the Wilder translation placed the firm of Schott in the dilemma of either renouncing the

benefits of its contract with Richard Wagner, or of accepting the competition of Ernst." The *Echo de Paris*, in publishing the decision of the tribunal, adds that it suggests some strange reflections. What was the meaning of the authorization given to Wilder, and was his translation accepted by Mme. Wagner? If it was, why did she have a second one made? If it was not, why did she permit the publication of it in the first instance.

Sympathy is naturally felt for the Wilder family, as the late M. Wilder, like other literary men, did not leave a fortune to his heirs, and it is not forgotten that he was one of the first champions of Wagner music in France, and did much for the cause.

The case will be undoubtedly carried to a higher court, but a whole year will elapse before its decision can be known. Meanwhile the French console themselves by calling Ernst's translation *hirsute*, and saying that the only way to understand it is to read Wilder's alongside of it, for the latter is more adapted to French taste.

LE PILOTE.

HEINRICH NEUMANN, in a criticism of Der Loozee (Le Pilote) says that Ulrich, the composer, has learned much from his master, Gounod, and has made tasteful use of his knowledge. He has gifts, but they are rather in the lyric than the dramatic field. At times the score has a stronger pulsation, and Ulrich becomes more fiery. We must not conclude, however, that he may not write with more dramatic effect if he has a more dramatic libretto than that furnished by Armand Silvestre and Aristide Sandrey, which contains material only for one act.

Ulrich begins with a brief prelude in which occurs a motive that appears somewhat altered in the song *Die Sonne lacht*, and he loves to repeat his motives in a time, now in 3-4, now in 4-4 time. Like other epigoni he forgets that such repetition in Wagner serves to characterize, and we cannot see why in a given place he wishes to remind us of another. Still he has given his personages a special musical stamp, distinguishing them clearly. The choruses and ensembles are good, the polyphony rich and unforced; the solo songs, on the other hand, are not of equal value. They all have melody, but some of them fall into triviality. This is the case especially in the first act, less so in the other two. The prelude to the third act produced the greatest effect on the public, and displays the composer's talents in the best light; it is melodious and well instrumented.

Ulrich held his orchestra well together; he is a skillful conductor, but in his zeal strikes too frequently on his desk with his baton.

The libretto is an old Sicilian legend, and Ulrich's wish was to write an opera of the good old sort, with lots of opportunity for the stage manager to make pretty pictures and the composer pretty songs. The characters talk too much, and the action is delayed by episodes. In fact there is not material for more than one act.

A poor fisherman, *Gabriel*, is in love with *Martha*, and the play opens the day before the betrothal. She tells him not to go out, as a storm is brewing, but he must set sail. *Marcelline*, an old matchmaker, then advises the girl to marry a rich man, namely *Mathurin the Pilot*, who then comes on, makes love and is rejected, while of course the storm bursts and *Gabriel* is seen in such danger that nobody but *The Pilot* can save him. *Martha* promises her hand as the price of his doing so. The second act begins with a long air by *Marcelline*, and after *Martha* has uttered all her grief in a very effective song, *Gabriel* appears and has a long talk with *Marcelline*, from whom and not from *Martha* he hears how things stand. Then comes *Mathurin*, who, when he sees *Martha* in tears and a portrait which she had given to *Gabriel* as he goes off to sea in the first act lying at her feet, begins to suspect they love each other, whereupon he breaks out in a barcarolle and concludes not to give her up. In the third act *Marcelline* advises *Gabriel* not to go to the wedding. He resolves however to see his love once more, and the bridal train comes on and everybody expresses their sentiments in a grand ensemble with solo quartet, chorus *a capella*. They enter the church, while *Gabriel* sings a beautiful farewell, the best number in the score, and *Mathurin* comes out of the church. As he rushes at *Gabriel* with his stiletto the *Mater Redemptoris* is heard, and then *Mathurin* renounces his purpose, joins the hands of the lovers and sails away in *Gabriel's* boat, while the rest superfluously sing an Ave Maria.



BOSTON, Mass., September 8, 1895.

IT WAS a poor exchange—to leave pines and ponds, the southwest wind, a village where late in August oysters and asparagus knew not the forbidding frown of the letter R, the solo of the moon and the symphony of the sea, the smell of brine and the perfume of woods for the first performance of *The Tzigrane* in Boston. And so the supposition of Hobbes may be true: "The life of man, short, brutal and nasty."

Who would in a sane world rush to the theatre and turn his back on the sea, which to-day is as it was when Emerald-Archetypes, Tetrarch of the Whiten Esoteric Isles, looked from his central terrace: "Before him the sea, the sea, always new and respectable, the sea, since there is no other name for it."

Before I forget it, will you kindly English for me this haunting sentence from *Salomé*, by Laforgue, the singularly pure and fantastic dreamer? It is easy enough to give an interlinear rendering, but preserve to me the strange fascination of suggestion. And here is the sentence:

"Sur un mode allègre et fataliste, un orchestre aux instruments d'ivoire improvisait une petite ouverture unanime."

Yes, "The Tzigrane, a Russian comic opera" by Mr. Harry B. Smith and Mr. Reginald de Koven was produced for the first time in Boston at the Tremont Theatre September 2. It was the laborious night of Labor Day.

Now I do not propose to examine this operetta critically. You have expressed your opinion concerning it in THE MUSICAL COURIER, and I shall therefore indulge myself only in digressions.

Then, too, there is nothing new to be said about it. Indeed there is much that is old.

Gorgeous was the production in its scenery and costumes. One setting was as though studded with melichlori, melichrotes and melichrysi. Oh, honey-yellow chrysolites! The libretto is also yellow.

The program told us that the action took place in Russia during the invasion of Napoleon. "Action" must have been a misprint for "inaction."

The music begins as though it were to be chauvinistically Russian. But Mr. de Koven has no such narrow spirit. He revels in musical panoramas of all nations. He shakes all living composers cordially by the hand and will not let them go. He wakes the dead from their tombs. And at the end of the second act he was so much pleased with the scenic art of Mr. Henry E. Hoyt that he came before the public and bowed, to show his appreciation of the painter.

Why does the librettist, whoever he may be, so often insist on turning Miss Russell into an operatic star of the first magnitude? The teacher at Moscow who did so much for the blonde gypsy in so short a time should have been one of the characters in the piece. For, truly, was he a man with a method. Or had the gypsy taken lessons of him previously by letter? I wonder what he thinks of le coup de la glotte, or "le coup de glotte," as Melba puts it.

Yet never did I hear Miss Russell sing to such advantage as last Monday night.

And the appearance of Miss Finlayson was a pleasure, although she did not enter on a bicycle, and she refrained from "Oh, Promise Me." Dainty and coquettish and fragile was Miss Marie Celeste. Mr. Hoff was the tenor.

Subject for an historical painter: A scene of passion between Miss Russell and Mr. Hoff.

But the comedians! They were Charles Wayne (*Vasilis*), Fred. Solomon and Joseph Herbert. Corporeal comedians!

I stole this phrase, "corporeal comedians," from an essay by a gentleman of the name of Steele—Richard Steele. You will find it in the *Spectator*, August 11, 1711.

"In the present emptiness of the town," says Sir Richard, "I have several applications from the lower part of the players, to admit suffering to pass for acting. They, in very obliging terms, desire me to let a fall on the ground, a stumble or a good slap on the back be reckoned a jest. These gambols I shall tolerate for a season, because I hope the evil cannot continue longer than till the people of condition and taste return to town. The method some time ago was to entertain that part of the

audience that has no faculty above eyesight with rope dancers and tumblers, which was in a way discreet enough, because 'it prevented confusion and distinguished such as could show all the postures which the body is capable of, from those who were to represent all the passions to which the mind is subject. But, though this was prudently settled, corporeal and intellectual actors ought to be kept at a still wider distance than to appear on the same stage at all, for which reason I must propose some methods for the improvement of the bear garden by dismissing all bodily actors to that quarter."

Steele seems to take it for granted that "people of condition and taste" cannot brook the comedian that grins through a horse collar or turns flip-flaps. And he is reckless in thus joining together "condition" and "taste."

I was told the other evening by a gentleman comfortable in circumstances, sure of social position, a man of reading and reflection, that the comedians in *The Tzigrane* were very amusing. He did not shy at incongruous gag or sprawl or tumble. The punctuation of kicks and slaps was allowed in his treatise on Dramatic Rhetoric. If I remember aright, he admired even Mr. Herbert's revolting drunken scene.

Nor did he stop to inquire whether this buffoonery was not lugged in by the heels; whether it entered legitimately? Nor did the fact that business was borrowed for this third act from the third act of *The Mascotte* disquiet him. Mr. Smith is very fond of the third act of *The Mascotte*; this is not the first time he has found it a rock and fortress in time of trouble.

There's our old friend General *Schlemvitchikoff*. How often we have seen him, only thinly disguised, the warrior of many aliases. I like him best as *General Boum*.

I understand that *La Perichole* is ready at the Tremont in case *The Tzigrane* does not prove to be a drawing card.

Madeline, with Miss d'Arville as the heroine, will be at the Hollis Street Theatre to-morrow night. You remember that it was first produced in Boston, July 31, 1894, at the Tremont. Lecocq's *Heart and Hand* will be the operetta at the Castle Square Theatre this week. Miss Hattie Ladd, Miss Kate Davis, Miss Clara Lane, Miss Edith Mason, and Messrs. J. K. Murray, Persse, Wooley and William Wolff are in the company.

Reading De Quincey's Autobiography the other day I noted these allusions to music:

"There was a horse of this same guardian B.'s, who always, after listening to Cherubini's music, grew irritable to excess, and if anybody mounted him would seek relief to his wounded feelings in kicking more or less violently for an hour." I wonder if the music was the overture to *Anacreon*, that was such a favorite in English concert halls! Probably not, as *Anacreon* was not produced until 1808, and the autobiographical chapter tells of adventures before that date.

And what in the world does De Quincey mean by this? "Let, for instance * * * any person of musical sensibility listen to the exquisite music composed by Beethoven, as an opening for Bürger's *Leonore*, the running idea of which is the triumphal return of a crusading host, decorated with laurels and with palms, within the gates of their native city, and then say whether the presiding feeling in the midst of this tumultuous festivity be not, by infinite degrees, transcendent to anything so vulgar as hilarity." 'Tis easy enough to understand the Opium Eater when he writes: "Festal music of a rich and passionate character is the most remote of any from vulgar hilarity. Its very gladness and pomp is (*sic*) impregnated with sadness, but sadness of a grand and aspiring order." The only *Leonore* by Beethoven—outside of the *Fidelio* music with the *Leonore* overtures—is the music to Dunker's drama *Leonore Probaska*, and that was not published in De Quincey's time. Did not De Quincey here make a sad break? Does anyone know a possible explanation?

In his childhood De Quincey knew old English glees and madrigals, the concertos of Corelli and a few selections from Jommelli and Cimarosa, which far more profoundly affected him. "With Hindel I had long been familiar, for the famous chorus singers of Lancashire sang continually at churches the most effective parts from his chief oratorios. Mozart was yet to come, for, except perhaps at the opera in London, even at this time his music was most imperfectly diffused through England. But, above all, a thing which to my dying day I could never forget, at the house of this guardian I heard sung a long canon of Cherubini's. * * * It was sung by four male voices, and rose into a region of thrilling passion, such as my heart had always dimly craved and hungered after, but which now first interpreted itself as a physical possibility to my ear."

You remember how De Quincey tells in his *Confessions* of going to the Italian opera when he was plumb full of laudanum.

Think of hearing the second act of *Tristan*, up to the entrance of doddering *King Marke*, with De Quincey on one side of you and Baudelaire on the other! To be in full sympathy the man in the middle should have prepared him-

self with internal applications of hot buttered rum. I never could find out whether Poe cared much for music, although he wished to exchange places with Israfel. Walt Whitman, we know, was passionately fond of operas by Bellini, Donizetti and Verdi.

Why has no one constructed a play on the incomplete foundations left by Baudelaire, who sketched a fragment of the scenario of *Don Juan*?

Don Juan, bored and melancholy.

His chief servant, respectable, cold, vulgar, prating constantly of virtue and economy. His intelligence is like that of Benjamin Franklin. "C'est un coquin comme Franklin." He hates his master and the son of his master.

A dancing girl *Soledad* or *Trinidad*, educated and protected by *Don Juan*. She adores him.

The Son of *Don Juan*, vicious and amiable. He is seventeen. "This part should be played by a woman."

A German Princess, young, the future wife of *Don Juan*. The King of Spain. An old gypsy woman. Thieves, gypsies, dancers; fair women in the fantastic household, one attending to the wash, another to the servants, &c.

The Statue, fantastic colossus, grotesque, violent, "after the manner of the English."

The Ghost of Catilina. An Angel much interested in *Don Juan*.

Pray, what in the world would the drama have been if Baudelaire had not lost the will to make it?

In the terrible drama *Chérubin*, by Charles Morice, *Don Juan* is the son of *Harpagon*, and *Chérubin* is the son of *Don Juan*. Strange dynasty! Then there's the play by Echegaray, in which *Don Juan* receives an earthly punishment more terrible than flame or sulphur or smoke of torment.

May not some believer in operatic Verismo use the old story in modern form, picking hints and suggestions out of these dramatic pieces? PHILIP HALE.

Boston Music Notes.

BOSTON, September 7, 1895.

Madame Clara Fernald, who has been singing under that name in England, will be known in the future as Madame Clara Mansfield, that being her family name. Mme. Mansfield will reside in New York the coming winter, having decided to remain in this country.

Mr. William Keith, whose successes in concerts in Berlin, Paris and London have been mentioned by the special correspondents of THE MUSICAL COURIER in those places, will sing at the Worcester Festival the last week of this month.

Mrs. Carrie King Hunt has returned to Worcester, and will resume teaching about the 16th. Mrs. Hunt has been organist of the Church of the Unity for the past six years. In addition to her teaching and church work in Worcester, she also teaches one day in the week in Boston, besides studying with Mr. B. J. Lang, so a busy winter is already assured for her. During the winter Mrs. Hunt will have a series of musicales at her Worcester studio, when prominent Boston musicians and other soloists will be heard.

Mr. H. S. Wilder announces the first regular term of the Virgil Clavier School to open on Monday September 16. The school will be conducted on the same general lines as the Virgil Piano School of New York, Mr. Virgil being present at stated intervals to examine pupils.

Mr. Henry M. Dunham and Mr. Everett E. Truette, assisted by Mr. Alfred De Sève, violinist, gave an organ recital at Great Barrington on Wednesday, August 28, when a fine program was given.

Miss Woodruff, the violinist, will return to town about the middle of September and resume teaching after the 30th at Hotel Oxford.

Among the arrivals from Europe this week were Miss Gertrude Franklin and Miss Helen Hood.

Mr. A. S. Kingsley, one of the tenors of The Bostonians, is ill in New York with appendicitis and will be unable to appear with the company when it opens in Robin Hood on September 12.

Mr. H. Winifred Goff, of New Bedford, who for the past year has been studying with Sig. Vannucini in Florence, Italy, is cast to appear as *Valentine*, in *Faust*, at Covent Garden, London, October 8. He expects to remain in London the greater part of the season.

Mr. Van Veatchon Rogers, the well-known harpist of this city, has been presented with a very beautiful harp valued at \$1,200.

Max Freeman, stage director for Abbey, Schoeffel & Grau, has rehearsed four comic operas within three weeks—*Rob Roy*, *Madeleine*, *A Trip to the Rockies*, and *The Tzigane*. During the coming week he will hold the finishing rehearsals of *A Daughter of the Revolution* at the Hollis Street Theatre.

The fifteenth season of the Boston Symphony Orchestra will begin on Saturday, October 19, and will consist of the usual number of Friday matinées and Saturday evening concerts at Music Hall. The conductor has devoted himself during the summer to the preparation of the program and the examination and selection of numerous new and interesting works by famous composers. The performances

of the orchestra will be supplemented by those of a brilliant array of solo artists, both vocal and instrumental. The orchestra will also give a series of concerts in New York, Philadelphia, Baltimore, Washington, Brooklyn, Providence and Cambridge, and occasional concerts in other cities. Complete announcements will soon be made concerning programs and solo artists.

Miss Hall has been spending part of the summer at Governor's Island, and was only at Bar Harbor for a few days, having made the trip solely for Mr. Whitney's musicale, though she was persuaded to remain in order to sing at Mrs. H. F. Dimock's luncheon. From Bar Harbor she goes to Newport, where she will sing for Mr. J. Van Alen. Later she will return to New York, which is now her home by adoption, though she is still claimed by Boston.

A highly successful benefit concert and hop, tendered to W. W. Swornsbourne and the Louisburg Orchestra, was given at the Louisburg Tuesday night. Mr. Swornsbourne, as is well known, is a member of the Boston Symphony Orchestra. Two numbers of the program were contributed by E. Howard Gay, a Boston broker and successful tenor, whose songs, Walther's Preislied, by Wagner, and Beauty's Eyes, by Tosti, were received with great enthusiasm.

The many friends of Mr. J. Wallace Goodrich, of Newton, formerly a pupil of Mr. Carl Baermann, will be glad to learn of his success under Rheinberger, in Germany, where he recently conducted his own composition, and was awarded a silver medal.

Extemporization.

ACCORDING to some, extemporization is a lost art, a relic of the past which we are neither able nor desirous of reviving in anything like its former glory. Of course, we do not now refer to the delightful vagaries of the average church organist, who has to kill time at certain points in the service, and runs the imminent risk of killing also any unhappy auditor who happens to be somewhat musical. On the whole, perhaps, we are inclined to blame the poor organist too much for what is rather his misfortune than his fault. Let anyone who has not yet done so try the experiment of extemporizing on a given theme with his eyes and ears intent on the movements of the church wardens and sidesmen taking up the offertory, and then for ever after hold his peace on the subject of the weakness of the ordinary player's productions on such occasions. That some of our organists can triumphantly stand the test is greatly to their honor.

We turn, however, to the wider field of extemporization unhampered by such restrictions. Full success in this field demands the combined qualities of the inspired composer and the accomplished executant, and requires, further, an extraordinary memory and power of mental concentration. Such qualities, it need scarcely be said, occur simultaneously in few musicians, but it is quite possible to develop latent gifts by judicious training, and there is little doubt that a larger number of our present day composers and players might attain considerable facility in the art if they turn their attention seriously to it. In past generations it was expected of all composers that they should extemporize in public. Bach, Händel, Mozart, Beethoven, Hummel, Mendelssohn and many other possessors of honored names in the Musical Temple of Fame, delighted and astonished contemporary audiences both of the general public and of musical experts. It is recorded of Bach that the lengthy *Vorspiele* and *Zwischenspiele* on the chorales with which he was accustomed to edify the congregation of St. Thomas', Leipzig, on more than one occasion brought down on him the protests of the clergy, who considered the services interrupted thereby. Mozart extemporized in public at an early age. A program dated 1776 announces an improvised prelude and fugue and sonata for harpsichord by the youthful genius. Sometimes two players competed in this way, as Bach and the Frenchman Marchand, at Dresden—in which case it is needless to say that Bach came off triumphant.

Occasions are recorded also of two players extemporizing together, e. g., Clementi and Mozart, at Vienna, in 1781, Beethoven and Wölfl, in 1798, Mendelssohn and Moscheles, also Mendelssohn with his beloved sister Fanny. In such cases there was either a spirit of rivalry, in which the weaker genius would undoubtedly play second fiddle to the stronger, or else an uncommon sympathy and rapport between the two players, as in the last two instances. As the greatest composers were almost invariably the most successful extempore performers, it is not surprising to learn from those who had the invaluable privilege of hearing him that Beethoven was unrivaled in this art. His own playing was described by contemporaries as being far finer when improvising than when playing a written composition, even of his own creation. Czerny wrote of Beethoven: "His improvisation, which created a very great sensation during the first few years after his arrival in Vienna, was of various kinds, whether he extemporized upon an original or a given theme. I. In the form of the first movement of a sonata, the first part being regularly formed, and including a second subject in a related key, while the second part gave freer scope to the inspiration of

the moment, though with every possible application and employment of the principal themes. In allegro movements the whole would be enlivened by 'bravura' passages, for the most part more difficult than any in his published works. II. In the form of variations, &c. * * * III. In mixed form after the fashion of a 'pot-pourri,' one melody following another. * * * Sometimes two or three insignificant notes would serve as the material from which to improvise an entire composition."

Although extemporizing has by no means been entirely neglected since Beethoven's day, it no longer holds the important position it once did in the life of great composers and executants, and a public exhibition of this faculty is so comparatively rare now that it is worthy of remark when it does take place. The world has probably realized, without exactly saying so, that improvisation is but a fleeting thing, however beautiful or inspired it may be. It is as though a great artist produced a picture in colors which would fade as soon as glanced at, or a sculptor carved a goddess from an ice block on which the sun's rays would soon melt. Doubtless we may get nearer to the real living genius of a musician by hearing his unprepared rhapsody; but, after all, the product of hours of labor has a far greater art value in itself—besides its virtue of permanency—than the most brilliant flash of momentary inspiration ever evolved from brain and fingers. In brief, clever improvisation is telling proof of the existence of a fertile creative faculty and a facile power of development, both of which, however, may be exercised more profitably in the ordinary methods of composition and performance.—*Musical News.*

Klafsky Here.

KATHRINA KLAFSKY, the famous Wagnerian singer and prima donna of the Damrosch Opera Company, contrived to smuggle herself into New York Monday of last week. She came on the *Trave*, and it was Wednesday before her presence was discovered and chronicled. Her reasons for coming two months sooner than she expected were a desire for rest and recuperation, and also to avoid possible complications with Pollini, her European manager.

She quarreled in Hamburg with Pollini, refusing to give him half of her earnings in America. So there is a prospect of a lively row when the Hungarian singer returns to Germany and faces the Cartel Verein. Her health is not of the best, and she will rest quietly after her visit at Niagara Falls.

Frau Klafsky is accompanied by her husband, Herr Lohse, who will be one of Mr. Damrosch's assistant conductors. She will make her American debut in Cincinnati November 11, probably in *Tristan* and *Isolde*.

Spahr Goes to Germany.—Frits Spahr, the violinist, returned to Europe a week ago. He will concertize in the principal cities of Germany.

Something for Artists.—Johnston & Arthur have had so many applications from different artists of late that they have decided to announce that reputable artists, both vocal and instrumentalists, desiring engagements may book at their office, 33 Union square.

Marsick.—Marsick, the violinist, who will arrive here next month, gave a recital at the St. Peter Cathedral in Geneva, Switzerland, on August 31. On that occasion he played *Sarabande* of Bach; *Romance*, Beethoven; *Song*, Marsick; *Romance*, Max Bruch, and *Adagio Pathétique* of Godard. The cathedral was crowded, and the recital was another triumph for the artist.

A Successful Season.—Edmund J. Myer has just closed a very successful season of his summer school of vocal music at Round Lake, N. Y. Pupils from many different States were in attendance. Mr. Myer will now take his vacation during the month of September in the mountains and reopen his studio on Twenty-third street the first Monday in October.

Mr. William Richards.—Mr. William Richards, a resident of Chicago, who has been for a year in London studying at the Royal Academy under Randegger, has just returned to Chicago, and will be heard in concert and song recitals during the coming season. Mr. Richards sang in London in Queen's Hall and at a number of "at homes," and always with success. His voice is a powerful bass, and his repertory consists of all the standard bass solos. He was also awarded a bronze medal by the authorities of the academy for singing.

Amberg's New Venture.—Manager G. Amberg, who directs the tours of Duse in England and on the Continent, arrived from Europe Saturday on the *Normannia*, accompanied by his wife, Marie Engel, the soprano of Covent Garden, who will be heard at the Metropolitan Opera House this season as a member of the Abbey Company. Mr. Amberg's next venture in this country will be the introduction of the Peasants' Theatre of Schliersee, which will open at the Metropolitan Opera House September 30. The entire company will sail from Hamburg September 19 on the *Augusta Victoria*. The elaborate scenery, properties and costumes are already on the way to this country.



ST. PAUL.

St. Paul, Minn., August 28, 1895.

FROM a musical standpoint the summer has been very quiet in this city and musical events scarce. The theatres have been closed, and whatever concert programs have been heard have been those of bands which were employed to decoy the populace to the parks for the benefit of the street railway company more than from any desire to provide good music. Studios have for the most part been closed and their owners out of town for several weeks.

But the musicians are getting back rapidly and the regular work of the season will be generally commenced by the middle of the month.

Quite a little stir has been occasioned in musical circles by the recent retirement of Charles A. Fisher from the directorship of the Musik Verein St. Paul. Mr. Fisher came here three years ago a total stranger, and has by careful, conscientious work established himself with the very best German element of the city. He came into prominence by establishing a Männerchor where several prominent teachers before him had failed—the undertaking culminating in the Musik Verein St. Paul. The outside public would probably consider the change of directors is a Western singing society of little moment, but this case becomes the more interesting owing to a question that is involved in it, and that is of interest to all musical societies.

It appears that from the organization of the Musik Verein Mr. Fisher has insisted that no chorus could achieve any degree of success unless strict discipline was preserved, and he has always refused to permit any intermission for refreshments at rehearsals. In other words he has persistently frowned down the old-established custom of the beer-pause so dear to the average German Männerchor. Furthermore he has insisted on the prerogative of the leader to pass final judgment in all musical questions. He was abundantly capable of doing, for he is a man of intelligence and broad education, and owing to his undoubted ability as a chorus conductor (of which he has given ample proof in an excellent public concert last season), and his strong personality, the Musik Verein has for three years presented the unique spectacle of being the only German singing society in this part of the country in which beer and music were kept strictly apart.

And if it is true, as it is charged, that the director was somewhat Bismarckian in his methods, it is also a fact that under his direction the society attained a high standard of excellence that can only come where music and music alone is made the end and aim of a singing society. Since the society has changed directors it has also changed its club rooms and has made an arrangement to hold its meetings in the Irish-American Club rooms. Since their newly elected director, Mr. Madden, the well-known violinist, of Minneapolis, is an Irishman, some of the inquisitive around town are wondering if the society is not trying to de-Germanize itself.

L. N. Scott, of the Metropolitan Opera House, has returned from the East, where he has been for several weeks booking his attractions for the season, and announces that he will have more fine musical attractions this year than has been his custom in the past. Among several good things in the line of fine music which he will have, the first that he will bring is the Boston Symphony Orchestra and Mme. Melba, whom he has booked for a concert in the city late in November. Mr. Scott has three splendid theatres in this city, Minneapolis and Duluth, so that a concert company can make the three large cities of the State under the same management, which is not infrequently an advantage.

Mr. D. F. Colville returned this week from a summer in London, where he has found much that was both pleasant and profitable to him as a vocal teacher. He was elected the director of the vocal department of Carlton College, Northfield, and will take up his work there at the beginning of the school year, spending a couple of days there each week.

The first recital of the season was given by Miss Katharine Gordon at her residence early this week, and was in the form of a morning concert, which was followed by an elaborate breakfast.

The program was under the artistic direction of Mr. Emil Oberhoffer, who had the assistance of Miss Richards, a St. Paul girl, who has recently returned from a year's work in piano study with Leschetizky, of Vienna, also of Mr. Emil Onet, a

new vocalist, who settles here this year from Memphis, Tenn., and who is a tenor of fine voice and culture. The concert was largely attended by a fashionable as well as musical audience, and the innovation of a morning concert was very agreeably inaugurated. The program of the morning was as follows:

Piano, Scherzo, C sharp minor, Chopin, Miss Richards; Pagliacci, Battista di Nedda, Leoncavallo, Miss Gordon; Le Cid, La Prière, Massenet, Mr. Onet; song, Non M'ama Più, Tosti, Miss Bagley; piano, Gondoliera, Moszkowski; capriccioso, Lebutti; Faust, Tardi si fa, Gounod, Miss Gordon and Mr. Onet.

MINNEAPOLIS.

Minneapolis, Minn., September 1, 1895.

ONE of the most delightful concerts ever given in our city occurred on Friday evening, August 30. The occasion called out all the society element, as well as music lovers, in force, and the Grand Opera House was filled with a most appreciative audience to listen to Miss Myrta French, the young soprano prima donna of the Heinrich Opera Company, assisted by George W. Fergusson, the baritone. They were assisted by Claude Madden, violinist, accompanied by Miss Holtzman, and Mr. Ambrose serving as accompanist to the vocalists. The following program, which was lengthened by persistent encores, was given in most excellent form:

Walter's Preislied, Wagner-Wilhelmj, Mr. Claude Madden; recitative and aria, Vision Fugitive (Hérodiade), Massenet, Mr. George W. Fergusson; Delight Waltz, Luckstone, Miss Myrta French; Ich will meine Seele tauchen, Raif, Pour la Chanter, Gounod, Mr. George W. Fergusson; Madrigal, Chaminade; Spanish Romance, Sawyer, Miss Myrta French; Sonate, op. 12, violin and piano, Godard, vivace ma non troppo, andante, allegro molto, Mr. Claude Madden; The Miller's Daughter, Chadwick; The Banks of the Daisies, C. V. Stanford; Bid Me to Live, Hatton, Mr. George W. Fergusson; Here Below, Duprato; Avril, A. Goring-Thomas, Miss Myrta French; Nina, Guercia, Miss French and Mr. Fergusson.

Miss French (who in her own State is not inaptly styled the Wisconsin nightingale) was in good voice and added to the laurels she has already gathered here.

Miss French is always warmly received in Minneapolis, where she has a very large circle of admiring friends. Mr. Fergusson, who always had, and always will continue to have, a crowd of followers and friends in his old home, received a perfect ovation upon his appearance. He has gained much during his two years' absence, both in finish and style. His voice, always of beautiful quality, has gained in strength, and he handles it with more skill. His work of the evening was a delight to his musical friends here, who are deeply interested in his career. Mr. Madden was in good trim every way, so of course played well; his numbers were well chosen and performed in a musicianly manner.

The many friends of Mrs. Walter Petzet learn with deep regret of the heavy affliction that has fallen upon her in the recent death of her father, and mourn with her in this sore bereavement.

Miss Katherine Fleming, of New York, is visiting in Minneapolis, the guest of Dr. F. A. Dunsmore.

Mr. Normington, the organist and choir director at Gethsemane Episcopal Church, has, with his boy choir, been enjoying an "outing" at Minnetonka, where he gave several concerts at Hotel Lafayette.

To New York churchmen I promise a treat in church music at the coming triennial council of the Episcopal Church, which convenes in this city October 1. Mr. Normington is an Englishman, educated in the cathedrals of the Old World, and an experience in the highest and best clerical circles of Europe. He has brought to our city the distinctive and advanced school of church music and singing. The musical service at Gethsemane is the most beautiful this side of Chicago, and by no means second to that city.

The Northwestern Conservatory will open the coming year with large accessions to its student roll, and but one change in the faculty—Mrs. Lennox, who succeeds Mrs. Blossom in the vocal department, the latter going to New York city for the winter season.

The Manning College of Music, Oratory and Languages bids fair to be more than full the coming season and will have to add to its accommodations. Mr. Desai's work in the preparation of an opera to be given in October is progressing in a most satisfactory manner.

SAVANNAH.

Savannah, Ga., August 29, 1895.

I AM afraid that the chances for amateur opera here this season are very slim. We are gradually losing all the singers who have usually taken the leading parts, and just at present I see no chance of filling their places. I mentioned in my last letter that Mrs. Schreiner would leave us in October, and I have just heard that Mrs. Laurelot Haynes, who made such a hit in the rôle of Yum Yum in The Mikado last spring,

with her right hand in a sling on account of her wrist being fractured two nights before the performance, would leave here for Maryland in September. Mrs. Haynes is the possessor of a beautifully rich and high soprano voice, and has been the leading soprano singer here for the past several years. She will be quite as great a loss to us as Mrs. Schreiner will be, and so far as amateur opera is concerned it will be a most difficult thing to fill her place, as she is an excellent actress also. The extent of Savannah's loss will be quite an equivalent gain to the community to which she goes. Miss Georgia Howard and Miss Gerald Carruthers are to be married this fall, I understand, and there will be two more soprano voices leaving here, the former to live in Baltimore and the latter in Richmond.

The several churches where these ladies have sung will also suffer serious losses, and especially the Synagogue, where Mrs. Schreiner and Mrs. Haynes both sang. The only chance that I can see of as nearly as possible filling these places is for Mr. F. E. Rebarer to turn out some good singers from among his pupils. Speaking of Mr. Rebarer, Savannah has in him what I consider a first-rate vocal instructor, and the public is gradually beginning to realize that fact. A Savannah boy by birth, he has been a prominent tenor here since he was eighteen years of age, and has during that time studied music and the voice in all its forms under various instructors.

Four years ago he began a special study of voice culture under Mr. Edmund J. Meyer, of New York city, for the purpose of opening a studio here, and he received his diploma at Round Lake last summer and opened his studio in the fall. I am glad to say that he has been very successful during the past season, and sincerely hope to see him continue so. This is one thing that we have long needed here—a good vocal instructor—and I make free to say that we now have one in every way fitted for his task, and, above all else, one thoroughly honest and conscientious in his work. Mr. Rebarer was one of the original organizers of the Festival Choral Society several years ago, and is one of the principal promoters of the Music Culture Club, of which I wrote fully in my last.

By the by, speaking of that club, they are going to give a first-class course of entertainments. I understand that they will open some time in November with the Albertini-Linde Concert Company, to be followed in December by Mr. Louis Blumenberg and his company, and later in the season the Wilczek Company, and three other equally as good attractions, with whom definite arrangements have not yet been completed.

The Y. M. C. A. are also to give a course of entertainments, and among others I hear they have engaged the Bailey Concert Company, of which Mme. Eppinghausen Bailey is the soprano, and also the Mozart Symphony Club.

The work of remodeling the old theatre is fast nearing completion, and the first performance is billed for September 10.

Mr. Marc Klaw, of the firm of Klaw & Erlanger, was here the first two days of this week looking for a site to erect a \$300,000 building, in which there is to be a new theatre. He is quoted as saying that he would like to have some Savannah capital invested in it, but that if he cannot get that his firm will erect the building anyhow. He says he means business, and left for Galveston, to return here in October, when he will make definite arrangements; so that by next season Savannah will have another theatre.

A new organ is being built in St. John's Episcopal Church, and Mr. Spencer M. White, the organist, is busy training a boy choir. A surpliced choir will be quite a novelty here, and a beautiful innovation too, I think.

LL. T. LUDIVE.

To Tour the Country.—Mme. Francesca Guthrie-Moyer, the celebrated soprano, of Chicago, will tour the larger cities with her own grand operatic concert company, consisting of Mr. Henry F. Stow, tenor; Miss Fanny Losey, violinist, of La Crosse, Wis.; Signor Svedelius, basso, from the Royal Opera, Stockholm, and Herr J. Erich Schmael, pianist, from Vienna. Fifty concerts are already booked and the season opens at the Academy of Music, Milwaukee, on September 26.

Oscar Franklin Comstock.—Mr. Oscar Franklin Comstock has spent his vacation touring on his bicycle through New Jersey and New York States. During a round of visits he gave very successfully a number of vocal recitals at Bloomfield, Rye, Washington, Winchester and Cleveland. Mr. Comstock returned to Meadville on Saturday in time to play at Christ's Church on Sunday. The Meadville Conservatory opened on Tuesday, September 3, and an unusually large attendance is expected during the coming season.

Last year Mr. Comstock was assistant organist at St. Bartholomew's, New York, where he played until the church closed at the end of July.

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Psychology for Musicians.

A FEW generations ago the idea of a musician being dependent upon or tied down to scientific rules would have been considered almost derogatory to the high aestheticism of his art. If he were obliged, willing or no, to prepare himself by the study of harmony and counterpoint for the difficulties to be encountered in composition, he would still reflect that such so-called laws were really only derived from the examples of the best masters, and would long for the time when he could step from the position of a follower of rules to that of a rule maker, or, at all events, in case his ambition were not quite so high flown, to a blissful state of liberty, unshackled by any annoying ties or restrictions, such as laws, scientific or otherwise.

The present generation is, however, fast seeing the necessity for changing such tenets, and, without denying that the highest form of art seems to be above rules, while still subject to them (*ars est artem celare*), is fully alive to the fact that if it wants to teach music to students, who shall themselves perhaps some day arrive at the said blissful state of independence, it must (1) divide up or specialize difficulties, (2) make sure of the precise department of physical or mental science to which each one belongs, (3) apply laws, if known, to the overcoming of each difficulty, (4) discover such laws, if still unknown, from the observation of facts, before attempting to apply them.

The bane, however, of teachers of music and of many writers on the subject, is the one-sidedness, not necessarily of their education, but more truly of their natural tendencies and proclivities, such unavoidable one-sidedness reflecting no discredit whatever upon writer or teacher, except in such extreme cases as when, for instance, he allows himself to become so infatuated with the workings of his imagination as to feel he is capable of evolving natural laws by the dozen out of his inner consciousness, and yields to a temptation such as is manifest in the style of a certain author from whom the following extract at the conclusion of his preface is taken: "So never ending and all absorbing is our interest in this grand philosophy, that something new, something unwritten, will come to us ere this manuscript is telling its story on the printed page—ay, even while it is on its way from our little den to the publishers!"

"All specialists are fools," said a well-known writer to us the other day; "an absurdly sweeping assertion, which, however, specialists might perhaps do well just to bear in mind as having been said of them, making sure that the imputation, at least in their case, is unjust. We take the following to be the exact way in which any truth underlying such a statement should be put, as it is by a most charming author, Dr. Walter Hayle Walshe, who wrote almost equally well upon music, language, medicine and metaphysics: Between the metaphysical contemplative mind and the scientific observant mind the antagonism is so profound that the union of the two qualities in the same individual, even in very different degrees of potentiality, is the rarest of intellectual endowments."

Bearing this in mind, let us first see what Sully ("Outlines of Psychology") says of the mutual relations of sciences, the efficient conjoint study of which calls for what Dr. Walshe termed "one of the rarest of intellectual endowments."

"Though psychology," he says, "is primarily concerned only with the psychical, it must, in order to give an account of mental states in their concrete completeness with all their determining conditions, take note of the related physical processes. More especially, the psychologist has to view mental processes as accompanied and conditioned by those processes in the bodily organism which constitute the functional actions of the nervous system. To determine these relations is the special purpose of what is now known as physiological psychology. This department of inquiry, as its name suggests, involves at once a careful physiological study of nervous processes, and also an equally careful psychological observation and analysis of the accompanying mental processes."

Professor Laurie also recognizes the danger to which we have referred when he writes (*Mind*, for 1894): "If it be incumbent on the student of physical science to be ever returning to the reality which formulas crystallize, still more incumbent is it on the student of mind to disincumber himself of phrases and forms of expression simply as such, and by independent contemplation strive to see for himself the realities which phrases and words were invented to symbolize. If he does not do this he becomes the victim of terms, and his cleverest exertions are only smart dialectic, and as such unfruitful either for verification or for further progress."

And is it not, unfortunately, this "smart dialectic, unfruitful either for verification or for further progress," that has hitherto characterized a great part of the writing of would-be masters of those several mental branches of music teaching into the proper understanding of which physiology and psychology must largely enter? We see, however, no good reason why the musician need fear to lose the force of his artistic imagination by listening to what science may be able to tell him of precise ascertained truth, any more than the scientific enthusiast need forfeit his love of mathemat-

ical accuracy by indulging in the unrestrained enjoyment of the fine arts as a recreation.

Will not both be the better for such variety? Physiological psychology applied to music, almost a virgin soil for investigation, and therefore all the more enticing, is a study which must involve self denial at the commencement on the part of some specialist, be he primarily the musician or primarily the man of science. But the reward is well worth seeking!

Earnestly begging any reader who may feel such investigation to be his natural bent to seriously consider whether it is not therefore incumbent upon him to follow it up, we hope that the next time he sees the delighted faces of the little children as they instinctively skip in time round the street piano; the next time that he notices one of his pupils learn a sonata without her notes in a few days, to forget it in a week, while another takes a month to get it off, but remembers it a year hence; that he observes an endeavor to train a defective ear or a defective sense of rhythm prove an almost hopeless task; that he feels the bare idea of composing "to order" to be sufficient to sterilize the ground from which musical themes were wont to spring; that a mere irrelevant recollection, if strong enough during a performance, spoils the reports of a recital; that, in short, &c. (for the reader can enumerate as well as ourselves), he will straightway pause, and, allowing access in his mind to the mental expression of our common intuitive desire to know, unconsciously form that little combination of three letters so often annoying and aggravating to our mental composure—WHY?—and then set himself determinedly to find out. He will find the way paved by the writings of several very able authors.—*Musical News*.

A Roof Garden Fantasy.

THE roof gardens are closed. Their lanterns had lights of burning gold and aurora, their tall, exotic plants were neat and polished like the morning faces of school girls, and you were among them—lithe towers, swelled cupolas and acute steeples made fantastic designs in the dark blue air—as in a city of palaces wherein were given royal festivals.

The last points of Bizet's lace-like music were made, Gustave d'Aquin's left hand—he should raise it only to start the clarionets—was at his side, the French waiter with the Bismarckian forehead said "Enlevez tout," the ushers cried "All out," the crowd hurried to the elevators as if there were only one, and that uncertain, the lights went out, and then the lights came back.

There were a hundred persons on the benches, the musicians had on their hats, the workmen were without coats, the singers of ballads were collecting the various parts of their songs, and one could see, standing at the left of the stage, smoking a cigar as big as a sycamore, New York's most delightful bibliophile. Everything that is beautiful interests him. His furniture is clothed in stuffs the caressing colors of which make one think of Heine's *Intermezzo*, his Chinese ivories were carved in most heroic hysterics, his paintings are by pre-Raphaelites and studded with scarlet spots, his books are bound by Trautz, Lortie and Chambolle. He has glasses of Murano, Palissy ware, often mended, and the unknown portrait of Malibran by Delacroix.

The orchestra played for He's a Jolly Good Fellow! in D, Hail to the Chief in screeches, and Schroeder received a locket, McClelland a pencil, somebody else a watch, with an accompaniment of tinpan tumult deadly to the tympanum, and D'Aquin the renewal of his engagement. "Until next season, gentlemen, forgive me for my crankiness," he said.

"Crankiness!" the art lover exclaimed. It was the Grand Prix day. The golden sun had swept the rain, and Paris without a cab was as gay as a pretty provincial town. Alone in his room, D'Aquin was playing the flute, being certain that he had not enough money to pay for his breakfast. As he played, the green forest, and on the grass a partridge and claret in a flagon, appeared. Columbine stole a sip or two sips from his glass, but he did not care. He played, and while he played the banquet was real. Suddenly off went one of the silver stops! D'Aquin replaced the flute in its box, saying, resignedly, "I shall not dine to-day."

But the times have changed. "Will you return my diamond to me?" asked Princess Olympia. Where had he put it? It was a month ago, when it rained in torrents, not a carriage was in sight, and Princess Olympia feared thieves of the cars and streets. He wore that night his white piqué waistcoat, the buttons of which are invisible. He ran like a whirlwind to Mme. Leblanc's. "Oh, you cannot scold to-night," she said; "it is at the 'blanchisseuse's,' and if they have been washing it since I sent it, Monsieur, it is whiter than the Yungfrau!" He went to the laundry, thinking that he might have to write a comic opera which would have a run of a hundred nights, or a popular song which would make his teeth ache, and make money to replace Princess Olympia's diamond.

"Forgive me," said Mlle. Ida, the laundress; "your waistcoat has not been touched. Brigitte is on her vacation, and Emma is ill, and all our customers are returning from the country at once—"

But D'Aquin was not listening. He was searching for his waistcoat. In the pocket was Princess Olympia's diamond. When he returned it to her she did not notice that his face had tragic lines. The art lover and the reporter had been talking with her, and none had even noticed D'Aquin's absence. He said: "We, simple bohemians, do not know how to touch such things, except in the jewel caskets of fancy. To be prudent, we should make only the diamonds of style shine."

It was Sunday evening when the merry-makers parted, and the concert had finished at 11—so they had been wise. It was not yet midnight, for there were at several corners in the Sixth avenue long lines of men looking like souls in distress, lacking an obolus for Charon's fare. They were waiting for the doors of wine shops that are opened at 12:01 Monday morning, and closed at 1.—*Times*.

Musical Items.

Will be Played in St. Louis.—A symphonic poem, *Columbus*, by D. M. Levett has met with such well merited success that Sousa's Band will perform the work in St. Louis. The band will also include on its programs two other compositions by the same composer, *Harlequinade*, a characteristic piece in B flat major, and a romance in A flat major.

Norfolk's String Quartet.—Prof. Hans Mettke, violin-cellist, late of Knoxville, Tenn., has settled in Norfolk, and completes a string quartet which is destined to delight music lovers in that community. The quartet is constituted as follows: First violin, W. H. Turner; second violin, J. Gordon; viola, Charles Borjes; cello, Hans Mettke. These gentlemen will shortly be open for engagements, and expect to give a series of three or four concerts during the season.

Professor Mettke was induced to settle in Norfolk by Mr. Wm. H. Turner, of Glenair.

Norfolkians of a musical turn are to be congratulated upon the formation of this admirable quartet.

Jeanne Franko.—Since her return from Europe Jeanne Franko, the violinist, has been preparing for her fall season. She played but recently at a concert given in West Islip, L. I. Miss Franko gave two movements from the Mendelssohn violin concerto and some numbers by Pierre and Wieniawski with much effect.

Farmer.—A. Edwin Farmer, the young pianist, who returned from Europe last summer, is on a visit in the South. He will not return to New York until the end of October.

Errani.—Achile Errani, the well-known vocal teacher, has returned from abroad.

Dora Valesca Becker.—Miss Dora Valesca Becker, the violinist, has returned to town, and will take up her engagements at once.

A Fine Musicales.—An interesting musicale was given by Mrs. Ada Crisp, of Gramercy Park, on last Saturday evening. The artists participating were Señor Rafael Diaz Albertini, Madame Rosa Linde, Signor Clementine de Macchi, and Louis Blumenberg. A good program was given, including solos, and some very fine selections by Madame Rosa Linde, as well as the B flat trio by Rubinstein. The Messrs. Albertini, De Macchi and Madame Rosa Linde will start on their concert tour October 14.

Lachaume to Play.—It is announced that Johnston & Arthur have engaged Aimé Lachaume to play with Rivarde, the violinist, who opens at a concert in the Metropolitan Opera House on November 24. Lachaume will afterward accompany Sauret in March to California.

X. Scharwenka.—We lately announced the fact that Xaver Scharwenka was going to Weimar this fall to conduct rehearsals of his opera *Mataswintha*, to be produced at the Court Theatre of Weimar. His friends and pupils of the Scharwenka Conservatory need not, however, fear that his absence will be prolonged.

The fact is that he will not leave the city till the middle of December and return by the middle of January. During this period the conservatory has a vacation of fourteen days, and consequently the students will lose very little.

Success of Gilmore's Band.—Gilmore's Band has started its season in a rousing way, and is in a fair way to keep it up.

It opened the Pittsburg Exposition on Wednesday, September 4, and has created a profound sensation already throughout the city. Twelve thousand people listened to it on the opening night and applauded it to the echo. On three days, August 31, September 1 and 2, Gilmore's played to the largest crowds ever known around Philadelphia at Washington Park, on the Delaware, careful estimates by the Philadelphia Record placing the total number at not less than 175,000, and possibly 200,000, people.

After Pittsburg the big band will play two concerts at Columbus, Ohio, Sunday, September 15; Louisville, two, September 16; Nashville, 17th, and open the Cotton States and International Exposition at Atlanta, Ga., September 18, where it will play five weeks.

Victor Herbert, the composer, is director of the new Gilmore's, and it is hardly controverted that the former Gilmore's Band at its very best never equaled in finish of work, scope, delicacy and beauty of technic the present Gilmore's.

The Decorative in Music.

IN writing on the art of music, and especially on its aesthetic side, one is compelled to make use of phrases and words which properly speaking should not be applied to the art at all, and therefore it will be best, perhaps, to say at once that by the word "decorative" is not meant any far fetched comparison of tones with color or of the design of musical form with the design of a picture, but only that there are certain phases of the musical art which can only be expressed by the word "decorative."

In painting the squabble between the disciples of the realistic, idealistic and decorative schools is never set at rest, mainly, perhaps, because the heated disputants are not quite sure of their own meaning, and that we all know is a great incentive to never ceasing argument. We have those painters who will tell you with vehement reiteration that realism is the be-all and end-all of their art, but whether they mean that a man can copy realistically as a camera can, or whether he should only base his work on what he himself sees in nature, which of course differs according to different temperaments, we are not explicitly told. The human camera idea is untenable for a minute, because it is impossible for a man to put aside his temperament and the likes and dislikes to which it gives birth, and yet it is the idea of painting most held by the outside public, who think that there can be no imaginative quality in a landscape simply because it has been "copied" from nature; to such as these "imagination" is only represented in pictures by angels or by demons surrounded by forked lightning.

The second idea, that a painter should base his work on what he himself sees in nature, is much nearer the truth, especially if we give a rather broad meaning to the word "base." There is yet a third idea, namely, that a picture should be decorative above all; that the lines of the design and the scheme of color should be composed almost solely with a view to create a beautiful effect as a whole. If a poetical and imaginative idea can be expressed at the same time so much the better; but, above all, the picture must be decorative in effect. Our younger painters of talent have long since become wearied of the banalities of crude realism, and the merest glance at a modern exhibition shows one that they are beginning to understand that one can be quite true enough to nature without being "realistic"—in a word, that art is art, and not a bald transcription of fact.

Of course, like all things beneath the sun the movement is anything but new. But it is new in one aspect. If you look at the pictures of the pre-Raphaelite Italian painters you will at once notice what a fine idea of decorative color and design they had, but you will also notice that they had very much to learn in the way of drawing and rendering of atmosphere. The art has had to go through its natural phases and the realistic movement has not done it any harm, for if it had always remained merely decorative it would have become sterile and wanting in vitality, and it would have lost its place as one of the mediums of expressing the ideas of human beings. As it is, the best of our modern artists are now applying decoration to imaginative and poetical themes, and painting is an art once more, and not merely a handicraft or a colored substitute for the achievements of the camera.

Let us pass to literature for a moment before dealing with the decorative in music. In Chaucer's poems you will find an exquisite sense of the decorative value of words blended with a keen observation of men and women and the outside world; he is realistic and yet decorative in effect. In the literature of the Elizabethan period we are brought face to face with a strange fact. In drama we have Ben Jonson, the realist, Marlowe, the writer of plays that are neither wholly decorative in effect nor yet based on nature, and Beaumont and Fletcher, who, almost as much as Shakespeare, understood the value of decorative literature in combination with a realistic delineation of the human soul.

But in Shakespeare we have the true artist, if we except the lapses in his work which he was obliged to make to suit the taste of his time. He gives you a truer portrait of a human being than any of our modern realists do, and yet the language of his dramas is beautiful to the ear and mind, quite apart from their character and plot; in a word, they are decorative in effect. But the strange fact is that though we find the dramatic literature of this period was based on reality, the lyric poetry of the same age was almost wholly decorative in style without any attempt at being sincere and without expressing any ideas except those which lent themselves most easily to the elegant turn of a phrase. This literary decoration afterward ran wild in the pseudo-classical school of Pope and his dull contemporaries. Everything was given up to the turn of a phrase, but even as a decorative literature the poetry of this period is very poor stuff indeed, though strangely enough the prose writers of the same age are among the best that England has had, looked at merely from a decorative point of view. When the novel first came into existence it was of course entirely realistic because its aim was to photograph human life. But it has not stopped there, and the modern tendency is not to write long, tedious chronicles of small

beer, but to combine keen observation of men and women with decorative literary expression.

At present George Meredith is the head of this school, but Thomas Hardy has in some ways greater claim to be considered the novelist who is pre-eminent in the combination of realistic observation and decorative presentation. So both in painting and literature the movement is toward producing works which shall be perfect as art expressions, and at the same time rise above the level of the merely decorative by reason of the ideas of which they are the medium of expression, and the appropriateness of the expression of those ideas. And how about music?

When the art had grown out of the mere expression of human emotion in a crude form, for a long time it gave itself up almost entirely to decoration. That is to say, it did not attempt to express anything beyond itself. It was natural enough, therefore, that it should suddenly dawn on musicians and poets that the art could do something more than the decorative music of Palestrina and his school, however noble and beautiful it may be.

So we find that in the early part of the seventeenth century Vincenzo Galilei, Peri and Monteverde endeavored to make it express human feelings and actions in the form of drama and to make it follow the meaning of the words to which it was set, instead of being a merely decorative art obeying no laws of artistic sense and acknowledging no master but itself.

But the art had not progressed far enough technically for the movement to have very much importance, except that it gave birth to the form of art afterward called opera. But the operatic composers following these Florentine pioneers soon lapsed into making their art merely decorative, and all dramatic sense was gradually lost sight of.

Then we have Gluck vainly endeavoring to base his operas on natural dramatic laws, but not strong enough to prune away the over-elaborate decoration which a century of opera had produced. Rossini and Donizetti carried on the ball of decorative dramatic music and to an absurd length.

There is no whole effect in their works, no great design, only little foolish vocal ornaments, which are as artistic as the decorations of a wedding cake. It may be as well to stop here and consider this question of the decorative in music rather more closely.

In the beginning of the art we find that music was employed as a means of expressing emotion, especially in worship of the gods, and as an accompaniment to the dance. When it became divorced from these original ends it had nothing in particular to express, and therefore began to feed upon itself, and this was not much altered when it became again allied to drama.

Looking back on the art dispassionately we can now see that the long interregnum from Greek music and its pseudo revival in Florence to the works of Beethoven was very profitably employed in the development of the technical side of the art, and that this would never have come about had not the music during this interval been almost entirely decorative in aim—that is to say, composed with the soul object of beautiful sound.

Thus in the works of Bach (not his church music) and Mozart, for instance, the decorative idea is the main thing and but little else is expressed, and in the case of Mozart this view of the art was not in any way modified when he set music to opera librettos. Indeed, until we come to Beethoven, we can honestly say that no absolute music composer of the past had any other idea in writing than that of creating pleasing sounds set in an harmonious form.]

Beethoven, on the other hand, assimilated all the knowledge which had been heaped up by the previous decorative musicians, and, like a true genius, set about the task of expressing something and expressing it in a way as beautiful and appropriate as possible. The design is there, the beauty is there, everything which purely decorative musicians give you, and yet behind it all there breathes a great soul that has something to say to you if you will but hear.

The new influence which Beethoven brought to bear on absolute music, the proper subordination of decorative effect to that which he had to express, Wagner carried into the domain of music drama. For the first time he showed

the world how very different was the facile, false decorative music of the Rossini-Bellini school and how hollow the empty theatricalities of Meyerbeer's operas, which are neither elegantly decorative as Mozart's art nor yet realistic as the compositions of the modern French and German schools—how very different these were to music which is noble in itself, and still more noble when viewed as part of the whole decorative design of a music drama. No one has since composed music dramas which are both realistic so far as drama is concerned and decorative with respect to the music; that is to say no opera has been written which, apart from its dramatic context, can stand before the eyes of men as a work of art, which can be appreciated for the merits of its music alone without the framework of plot and characters.

Mascagni and Leoncavallo have written stirring melodramas, which, from a realistic point of view, have been fairly successful, but as they have not concerned themselves with music as an art, but have only looked on it as a means of heightening the situations of their operas without attempting to give it a value in itself—a decorative value—they cannot be placed among the great artists of the world.

The insane worship of realism in music is leading the younger composers of operas to set libretti which by no means are suitable for a musical interpretation.

The most glaring instance of late has been M. Massenet's *La Navarraise*, in which music is degraded to little more than the position of stage lightning. Taken from its context it would not have the slightest musical value, undoubtedly clever as it all is.

Why composers of operas should lag behind painters and writers in perceiving that a work of art must have other qualities than those of merely being a clever representation of a fact, it is difficult to understand; but it is so.

Perhaps it is only the very great geniuses of the world who can give us ideas as well as beautiful workmanship, and it may be asking too much of modern opera composers that they should try to emulate the decorative massiveness of a Beethoven or Wagner, but still even if they failed it would be better than writing slipshod stuff which would not be tolerated for a moment if it were not bolstered up by an exciting plot of a more or less ghastly kind.—*The Musical Standard*.

Robert Stevens.—Robert Stevens, the pianist, of Chicago, has returned from the Winona Assembly at Eagle Lake, Ind., where he was engaged as director of the piano department. During the last season he gave a series of concerts and recitals in that vicinity, meeting with unvarying success.

Mr. Stevens will enter upon a two years' course of hard private study, during which he will refrain from public concert work. His reappearance as concert pianist will be of interest to the musical public who have watched the beginning of a promising career for this young American. He will also continue in the pursuit of his favorite work of composition.

Pfaffin-Balsbaugh.—Announcement is made of the engagement of Miss Theodora Pfaffin, the soprano, to Mr. Balsbaugh, the Indianapolis manager of the Equitable Life Insurance Company. The marriage will take place early this fall.

Mme. Ogden Crane.—Mme. Ogden Crane, the successful vocal teacher, will resume her duties on the 23d of this month. She is assured of a busy season.

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On or about October 1, by special arrangement made with THE MUSICAL COURIER, I will have a full page devoted to matters of interest in the musical world appertaining principally to the artists under my direct management, not however excluding others. This is quite an important move, as by an agreement with a syndicate of the leading papers in the United States, these notices will be copied simultaneously in the Sunday editions of the large newspapers in all parts of the country, as their musical editors will have THE MUSICAL COURIER sent to them every week, calling special attention to the musical items. They will also be mailed weekly to all the Conductors, Musical Societies and Music Festival Committees. This will afford an opportunity to our best artists to gain publicity in the right direction, these notices being circulated through a news medium having a weekly circulation of over 15,000 copies. Arrangements can be made by direct application to

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MUSICAL INSTRUMENTS



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No. 810.

NEW YORK, WEDNESDAY, SEPTEMBER 11, 1895.

MR. GEORGE C. COX, of Crawford & Cox, of Pittsburg, Pa., was a New York visitor last week, and came to add his word of encouragement to those who are still doubtful as to the fall trade.

WHEN does the time arrive when "fall trade" can be said to begin? Everybody has been talking about it all summer, and a whole lot of folks are still harping on it. September, October and November are fall months, but perhaps it doesn't really start until after the equinoctial storms are past.

IT is a surprising fact that so few pianos and organs will be exhibited at the Atlanta Cotton States and International Exposition. With all the possibilities of the South to be there represented, and with the leading citizens of the South, to say nothing of the general public of the same section, as visitors, it is strange that no stronger bid for favor has been made, especially by the Chicago manufacturers.

J. O. TWICHELL, representing George Steck & Co. in Chicago, last Tuesday completed his business in New York and left for home. He placed a large order and is enthusiastic over the business outlook. Other visitors last week at the Steck warehouses were: Louis Ehret, representing Dubois & Soward, of Dayton, Ohio, and a large number of Sir Knights on their way home from Boston. The orders received from them were, without exception, of a size to be proud of.

MR. W. H. POOLE, of Poole & Stuart, Boston, was in town on Monday taking a short vacation after the arduous work of adjusting his fire claims and viewing the second of the international yacht races. He is enabled to enjoy this little recreation with the knowledge that his business is again in good condition, and that he will begin shipping the full quota of pianos within a few days. Of course the shock of a fire at the opening of the busiest season was a severe blow for a young concern like that of Poole & Stuart, but he has every reason to be proud of the support received from his agents in the form of encouraging words and substantial orders.

MR. SAMUEL HAZELTON, of Hazelton Brothers, was among the first members of the piano trade to predict a revival of business this fall, and the firm, having faith in the prediction, at once began preparing for it.

The wisdom of the action is now manifested by the orders being received in every mail. So heavy were the demands upon the firm for its instruments last week that even the greatest expectations of Mr. Hazelton were exceeded, and, better still, the future presents even a more rosy hue.

The instruments in the new cases of fancy woods, French walnut and mahogany are admired by every visitor to the firm's warehouses, and their beauty is the means of increasing the size of many orders.

ACKNOWLEDGMENT is made herewith with thanks for an invitation to attend the wedding reception of the daughter of Mr. Andrew H. Hammond, Alice Barber Hammond, who will be married on Wednesday evening, September 18, to Mr. Clarence Blaney Shirley at Worcester, Mass.

WE are in receipt of two long—very long—letters from Dallas, Tex., relative to the affairs of Hollingsworth, Burlington & Co., of that city, and while we thank our correspondents for the trouble to which they have gone, we find it impossible to publish their stories because of the many libelous statements they contain.

SAMUEL G. LINDEMAN, secretary and treasurer of the Lindeman & Sons Piano Company, has returned from a four weeks' trip in Ohio, Pennsylvania, Kentucky and New York, during which he appointed several new agents for the Lindeman piano, effected several changes, and obtained a large number of royally good orders for September and October delivery.

MR. JOHN N. MERRILL, of the Merrill Piano Company, of Boston, having returned from a short vacation after his extraordinary exertions in entertaining his many friends among the Knights Templar, who visited Boston recently, has set himself to work to try to catch up with the orders that have accumulated in his absence. The "Merrill" is a success, as THE MUSICAL COURIER has all along predicted it would be. To be sure, "Johnny" Merrill would make a success of anything he undertook, but in this case he has been helped immensely by the piano that bears his name, which he has made just the best he knew how.

THE occasion of the launching of the new American steamship St. Louis, and again of putting her in commission, called forth congratulatory comment from the press all over the country. President Cleveland and distinguished public men were present, and the fact was emphasized in their speeches that they were celebrating an epoch making event in the history of American shipping. Nor was the fact lost sight of that the complete fittings of this great ship from stem to stern are the products of American factories. Among the most costly and luxurious of these are three superb Mason & Hamlin pianos, which were selected in preference to all others on account of their improved method of stringing, which renders them much less liable to get out of tune.

MR. I. N. RICE returned to Chicago last week, passing through New York city and stopping at Washington, D. C., on his way home. While here he told the first story that has been given to the press concerning the shooting of Mr. C. H. Blackman, vice-president of the Hallett & Davis Piano Company, of Chicago. It seems that while sitting on the balcony of a summer cottage at Block Island, R. I., some boys near by were shooting at a target and that one of the ill aimed projectiles struck Mr. Blackman and penetrated his liver. The wound, while painful and serious, was not necessarily fatal, and, the bullet having been removed after a severe operation, hopes

were at once built up for his recovery. It is understood that he has now progressed so far that unless some untoward accident occurs he will be able to return to Chicago within a short time.

AS an indication of the prospects for trade in Colorado it may be stated that the Huntington Piano Company last week shipped a carload of instruments to Denver, and has received other large orders for quick delivery in that part of the West.

All danger of damage to the great crops in Colorado and other Western States is now past, and if there is not an era of unusual prosperity, in that section at least, it will not be the fault of the harvests. This year corn is king, and as good crops in the West always improve the business condition of the entire country, the ruling monarch is entitled to due respect by every subject.

PAUL G. MEHLIN & SONS, whose idea of combating against competitors is to continue to advance the merits of their instruments rather than sacrifice quality for price, are enjoying a steady trade, and in fact have operated their factory throughout the summer without a shut down.

They do not make as many pianos as many other concerns, but when one of their instruments is ready for delivery it is a piece of workmanship safe to place before the most severe critic.

The firm's trade last week was far ahead of that of the corresponding period of last year, and all the buyers who visited the factory were greatly pleased over the new pattern and scales shown in each of the styles and other improvements on recent products.

Aside from the excellent tone of the Mehlin pianos the cases this fall are worthy of more than passing attention. They are all made in the firm's factory and include some of the handsomest veneers, particularly in walnut, seen in many a day.

The firm has been particularly fortunate this season in securing beautiful stock, not only in walnut, but in fancy woods as well.

Sterling Pianos by the Carload.

There is a decided jump in business at the factory of the Sterling Company. Thursday orders were received for 67 pianos to be shipped to points between Boston and San Francisco. This morning's mail brought an order for a carload of high grade pianos, to be shipped immediately to Mexico. Never in the history of the company has the volume of business for the month of August reached such a high notch. This gives promise for an active season when business confidence is fully restored and all the wheels of industry are again in motion.—Ansonia (Conn.) Sentinel.

WHAT better evidence does one want of the country's return to prosperity than the above information from a section where business is always brisk, and is now assuming phenomenal proportions?

The carload of pianos mentioned was purchased by Mr. E. Heuer, of E. Heuer & Co., of Mexico city, but purchasing goods by the carload is nothing new for him. When he crosses the border and gets into the piano territory this celebrated Mexican merchant fairly makes things hum. While in the East he was the guest of Mr. R. W. Blake, president of the Sterling Piano Company.

Another heavy buyer who was East last week and left a handsome order with the Sterling Company was George W. Thompson, of the Montelius Piano Company, of Denver. He brought with him from Denver good news concerning prospects for business, and is preparing to meet any reasonable demands.

PARIS NOTES.

PARIS, August 27, 1893.

THE *Paris Petit Journal*, in discussing the value of real estate in this city, says: "The domain of Muette at Passy (Passy is a suburb directly adjoining Paris at the Bois de Boulogne), for which Sebastian Erard paid 800,000 frs. in 1803, is now the property of the Marquis (or Count) de Franqueville, the heir of the Erard estate, who has refused 30,000,000 frs. for it."

This is so, and the facts of the case are known to many of the real estate brokers. It seems that a syndicate is anxious to secure this estate in view of its probable absorption by the municipality, for Paris is in one of those feverish states known in America as "booms" and there is no end of building, rebuilding, improving and general expansion, while the suburbs are overrun by speculators, who, in a great race for advantages, have driven up the price of land to an enormous figure. A square metre of land here runs from 200 to 500 frs.

A recent reference to the purchase of land by the piano action firm of Herrburger-Schwander is just one additional evidence of the trend of things. In passing through Paris by the northeast one traverses the outlying towns of St. Ouen, St. Denis and Epinay to reach the new factory branch of this house, and all this section is crowded with industrial establishments located near or on the banks of the Seine. In view of a movement looking toward the deepening of the river from Rouen to Paris, and eventually making a seaport of this city, the Rothschilds have acquired enormous tracts on both sides of the river. Of course at present this movement is purely speculative, and the Rothschilds have no ethnological reasons for not participating in this huge speculation.

That Sebastian Erard could have been able, as far back as 1803, to expend 800,000 frs. (\$160,000) for a private estate, besides improving it at a great cost, will cause considerable reflection. This extraordinary man, genius as we may call him, inventor of marvelous improvements in pianos, father of an action principle which endures to this hour, and virtual inventor of the harp as it, until to-day, survives—this man acquired renown and commercial strength so rapidly that in the beginning of the century, before Napoleon was emperor, before the Government of France had attained security and European recognition, he was worth millions of francs in good, substantial investments, the increment of which at present must represent millions of dollars.

It is hearsay news that the Marquis de Franqueville, the owner of the Erard business, has put his price of that domain at 40,000,000 frs., or \$8,000,000. The Erard factory in the Rue de Flandres, in the heart of the city, is a very high priced piece of property, valued at 4,000,000 frs., if not more. The Erard building, consisting of the Salle Erard and the warehouses in the Rue du Mail, in the newspaper section of Paris, is put down at millions. There are many other investments in London, in Belgium, here and in the provinces, and the general consensus puts the estate down at about 75,000,000 frs., or \$15,000,000. But 75,000,000 frs. is much more in France than \$15,000,000 represents in the United States.

The original business of S. & P. Erard, as it is still called, fell to Sebastian's brother Pierre, whose only relative, then in charge of the business, a young man named Schaefer, committed suicide. The widow of Pierre Erard had a sister whose daughter became the heiress, and this lady married the Marquis de Franqueville, who now is the proprietor. But at the head of affairs of the Erard business here stands Mr. Blondel, whose family has had close relations for generations with the Erards, and it is he who controls the destinies of the business so far as France and Belgium and the Continent are concerned.

The London house, which controls the business of all English speaking countries, is in the hands of Mr. Daniel Mayer, who is recognized as a remarkable man in various directions. He has increased the demand for Erard pianos in a most extraordinary manner, and his association with Paderewski has given him the stamp of managerial invincibility. He is also the proprietor of the Concert Direction Daniel Mayer, at 224 Regent street, London.

Pianos rent in this town at from 10 to 20 frs. a month, delivery charges paid by the renter. This gives about 200 frs. a year average rent for pianos that cost about 350 frs. to build. Not a bad scheme to go into—the renting of French pianos in Paris. Say a dealer has 100 pianos on rent (and many have more than 300 out), and he gets 20,000 frs., for an investment of 35,000, and deducting tuning, &c., he still gets 50

per cent.; and these pianos do not come back in the summer, as they do with us, but remain permanently on rent throughout the year. It is the renting business that keeps these hundreds of shops going, and the shop in Paris includes the residence and the saving of clerk hire, for the wife and daughter are the clerks in the rare absence of the head of the house, and they are always the bookkeepers.

Such a thing as the separation of store from dwelling does not exist with more than 5 per cent. of Paris merchants, bankers or citizens. The economics of life have been gauged down to a millimetre basis in this home of unbonneted women and sabbatic workmen—for, of course, the workmen do not work here as they do with us. In place of an old elevator French workmen are putting in an Otis elevator in this hotel. The contract called for the completion of the job in 25 days. The shaft did not require enlargement. The 25 days passed long ago and yet no sign of a new elevator. They work for a few hours, and then adjourn to a brasserie and enjoy their little lunch, and get back, and again work a few hours, and go home, where there is another brasserie with native good red wine and absinthe and delicious bread, and Yorkshire ham, and a cold cut of chicken and cheese that make the gods jealous of man. And they know not the struggles of Western civilization.

We dropped into a sheet music store to-day on the Rue Petits-Champs, not far from the Bank of France, in the depths of the Parisian whirlpool. The father, mother and two daughters were in attendance, and two of the neat looking females were sewing. All the women here, from the wives of the concierges down to the wealthy (for the concierges, and particularly their female contingent, own the city), are constantly sewing or knitting—by hand. What show has the sewing machine in a city where about 750,000 females are sewing by hand all the time? They sew their own black cloth shoes. They wear no hats. A rug lasts from an empire through a kingdom into a republic to the Commune. Why? Because it is handled as if it were a queen's coronation cape made of eider down, with pearl trimmings, and a sealskin lining bordered with astrachan. If you should happen to wipe your feet violently upon it you are condemned to the sewer, which is generally kept so clean that strangers are invited to examine it and take *déjeuner* in it with *café noir* and a most lamentable apology for a cigar.

Well, about this music establishment in the Rue des Petits-Champs, which means street of the little fields, which are naturally not seen anywhere around. This "musique" store had a collection of sheet music which would bring its price for the old paper in the United States and Germany or Austria, let us say. In those countries none of the "pieces" could find sale. The selections were piano marches (rot); songs, chansons (chance songs?), also rotten and erotic; then a few things for the violin that would do violence to the average Muscatine, Ottumwa, Oshkosh and Oklahoma fiddler.

We secured some excellent inside information at this family reunion on a week day in busy Paris, for during all the time of our presence, fully an hour, only one man came in, and he was a boy who wanted to know, of course in French, where the old lady was who sold cucumbers and cabbage at the curb in front every morning. They knew all about her, and one of the girls took the boy across the street and gave him most minute directions where to find her. In the meantime carriages, wagons, and buses were dashing by by the hundreds.

The average receipts of such a music store are about 40 frs. a day, that is, \$8. These receipts of 12,000 frs. a year are on an investment of 4,000 frs., and the replenishment is of so little consequence that very little is expended to fill up gaps. There is no expense except gas, license, taxes and the clothing and feeding of these four people. They make all their own clothes, including the man's, and the stove-pipe hat he bought 11 years ago goes to-day. As the two girls are sisters they are dressed, according to Paris pandects, alike, which saves 8 cents a piece on the purchase of the material, besides saving the possibility of female envy, for if they both dress alike there can be no feeling in the matter. All Paris does this and does it if there are three or four girls. They must all dress exactly alike, even to the stockings, the collars, the fancy trimmings. On Sundays you can see bands of these amazons. No wonder these people got rid of the German occupation of 1870 and the fine of 5 milliards. What are 5 milliards

to people who can live happily on nothing and save besides 500 frs. apiece a year?

There are hundreds of such music stores in Paris and its suburbs. No money is invested, and the receipts are nearly all clean gain. The great reed organ manufacturers (heaven save the name!), Alexandre and Mustel, making organs that entrance every musician, could not fill an order in three months unless they should happen to have a few samples on hand. Factories? Why, in the very houses where they reside one or two old associate workmen fool or monkey around a reed until a president of the republic is assassinated, and then they put it aside until he is buried and his successor is elected, when they resort to their quiet filing again. And the files they use! Of course, no steam in the place. These hand files were used by their grandfathers, and are sharpened once in ten years; doing it too often wears them out unnecessarily.

But they know it all. Their ears are like those of the Fiji islander, who can hear a fish swimming through the water (there is no other place a fish could swim through). The fact of the matter is these people are not commercial in the wholesale sense of the word. You can get cheated in a small way here as quickly as anywhere. A Peruvian, Mexican or Spanish silver dollar is as gently passed into your change as a five franc piece as you may wish for if it is known that you are a foreigner, and you then find about one-third loss when you pay your hotel bill, and of course these people have shown great aptitude at wholesale swindling, as was observed in the colossal Panama swindle, the greatest ever known, and nobody punished because everybody was in it.

But, as in Texas, life is taken easily here. If you are in the sheet music retail business you can get rich here by doing nothing. Micawber would be called a sensationalist, full of pernicious activity, by one of these dealers with a family of clerks or clerks of a family. But they get along in their own peculiar and, let us say, happy way. They know nothing different. Our condition is incomprehensible to them, just as our country is. Very few Englishmen or Frenchmen, much less Germans or Russians or Italians or Spaniards, know our geography, and I am not now speaking of our political but our physical geography. The Rocky Mountains, the Mississippi or Missouri rivers—representing the greatest watershed in the world—our coast line on both oceans, our inland lakes, five times as great as their seas here—all these things are unknown; and as to our political geography or our constitution as a nation—well, these things are closed books to the masses here, who are not apt to visit America and to whom that continent is a nullity.

Neither is there any prospect of a material change, and yet the people of the United States spend about 1,000,000,000 frs. for pleasure in Europe each year, keeping in existence thousands of hotels and inns, feeding armies of people depending upon these economic phenomena of the century, and keeping afloat the ocean palaces, which could not exist but for Americans and their commendable spirit of adventure.

M. A. B.

They Want a Desirable Space or None.

AUGUST GEMÜNDER, of August Gemünder & Sons, who has packed his exhibit for shipment to the Cotton States and International Exposition, and who intended going to Atlanta this week to superintend the arrangement of his display, has received from Ella W. Powell, of the Board of Women Managers, a reply to a letter of September 5, in which he asked for information concerning the space allotted to the firm and is considerably embarrassed over the information it contains.

Mr. Gemünder was promised a desirable location in the Woman's Building, but the letter informs him that every niche in the room in that structure is taken, and that he might be allotted space in an annex. This arrangement is not satisfactory to the firm, and they may not be represented at the exposition.

Notice.

CLEVELAND, September 5, 1893.

Editors The Musical Courier:

WE desire to notify the trade in general that Mr. L. B. Calhoun no longer represents us and is no longer connected with us, having formerly been agent for us at Akron, Ohio. Mr. Geo. M. Ott is now in charge of our Akron branch store, which is doing a very successful business. Yours truly,

B. DREHER'S SONS COMPANY,
Henry Dreher.

—F. M. Hooper & Co., of Titusville, Pa., opened a branch store August 30 in Oil City, Pa.

THE SAENGERFEST AT DOLGEVILLE.

THE Saengerfest of the Dolgeville Maennerchor, held in Dolgeville, N. Y., Sunday and Monday of last week, was one of the greatest affairs that town has ever seen. The Dolgeville Maennerchor was organized only a year ago, and Labor Day was fixed upon as an appropriate date for the dedication of its flag. Eighteen singing societies from nearly as many cities participated in the festivities and bestowed ribbons of honor upon the Dolgeville singers.

The visiting organizations were: Schenectady Liederkrans and Suabian Liederkrans, of Schenectady; Syracuse Saengerbund, Liedertafel, Rochester; Eintracht, Albany; Maennerchor, Utica; Liederkrans, Amsterdam; Cecilia S. S., Albany; Harugari S., Utica; Beethoven, Rochester; Liederkrans, O. S. D. F., Albany; Harugari S., Albany; Harmonie, Gloversville; Concordia, Gloversville; Maenner Quartette, Albany; Harmonia, Albany, and Saengerbund, Troy.

The visitors were welcomed Sunday night at the Turn Hall, where a meeting, presided over by Richard Lambert, was held. More than 600 singers, many with their wives and families, were present. After Mr. Lambert's opening address the Dolgeville Maennerchor sang a song of welcome in a manner highly complimentary to Henry A. Dolge, the instructor. The song was followed by a speech by Mr. Alfred Dolge, in which he welcomed the visitors in the name of the local society and the citizens of Dolgeville.

Mr. Dolge was heartily applauded when he arose. He was particularly pleased, he said, to see so large an assemblage. The Dolgeville society was small, as was the town, but nevertheless about twenty societies had responded to the invitation. Although the fame of Dolgeville had spread far and wide, accounting somewhat for large delegations of visitors, he was nevertheless much gratified at the cordial and spontaneous responses to the invitation that had been sent out. He had hardly expected it.

Mr. Dolge said as it was Sunday evening he was glad that the Turn Verein, which occupied and owned the Turn Hall, was a private club in its form of organization, so that the participants in the commers could refresh themselves as they pleased without fear of violating the excise laws. He told the visitors to enjoy themselves. They were gentlemen and knew how to conduct themselves, without being restricted by foolish laws. With the Germans liberty did not mean license.

Societies of this description, Mr. Dolge said, had an elevating influence on music and other arts. He would encourage Americans to form similar societies. They would find, he said, that they would tend to lead to a better understanding of what liberality and sociability really mean. With more intelligence in this direction, there would be no need of prohibition and no scope for Rooseveltism. In closing Mr. Dolge said:

We believe in liberality toward all men, all sects, all creeds and all peoples, but we also believe in liberality toward ourselves. This is Sunday night, and we respect the Sabbath. We have prevented no one from going to church to-day or this evening, nor to be with us have we asked any man to violate his obligations. The true secret of liberal life, of generosity in the treatment of one's associates, and the proper construction of the code of ethics that governs us all, must be found in the interpretation which each man places upon his obligation to society.

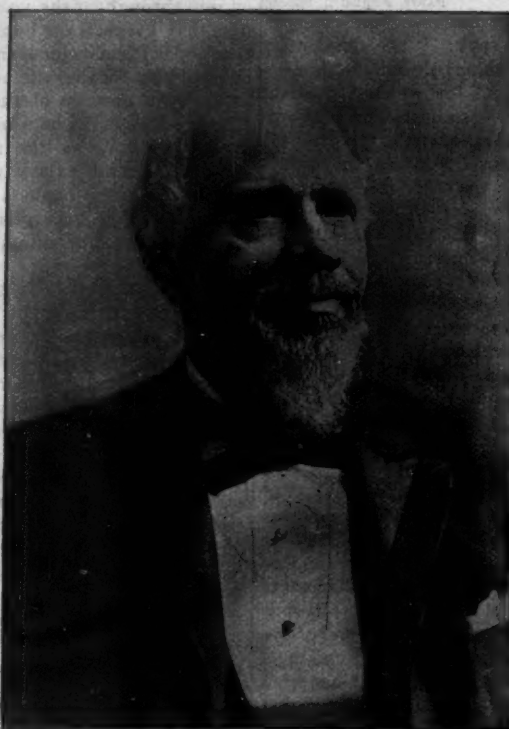
We must have laws, and when we have them they must be enforced, but it is of paramount importance that those laws should be enacted by liberal and intelligent men, and that to liberal and intelligent men should be given the power of enforcing them.

You are welcome to Dolgeville. We are a happy community, and one that appreciates the value of singing societies as a factor in our social life. The singing societies started and perfected by Germans in America can do a great deal toward concentrating the patriotic spirit of Americanism in the hearts of aliens. It must not be forgotten that those who came here to found homes or fortunes were inspired by a desire to better their condition. The wise men who planned the glorious destiny of the republic have made it possible for aliens to come here and find the freedom that had been denied to them in their native land. Millions have come with the spirit of freedom rampant within them, and within a few years have been able to attain accomplishments surprising even to themselves. Of all attainments none could be greater than the rights and privileges of sovereign citizenship. It must be remembered that Germans in America are to be Americans first, last and all the time.

Mr. Dolge was cheered very heartily at intervals during his remarks and at their close.

The singing of Ergo Bibamus by the visitors followed, and was one of the most enjoyable features of the evening. The next event was the rehearsing of Max Spicker's Life's Springtime, under the conductorship of Mr. Henry A. Dolge, by a chorus of more than 600 voices. Other songs followed, after which impromptu speeches were made, the most interesting of which was by August Dolge, the venerable father of Alfred Dolge. It was long after midnight when the festivities closed.

Early Monday morning the visitors were awakened by the booming of cannon to find the "Metropolis of the Adirondacks" beautifully decorated in their honor. Flags floated from nearly every house, and across the street, near the felt and autoharp factories, were stately arches, nearly all of which bore the inscription "Wilkommen." At 9



THE likeness printed above, representing as it does the features of Mr. Freeborn Garretson Smith, is not the same (nor is it as good) as that given to the readers of *Illustrated Africa* in its September issue. In that paper Mr. Smith is represented as standing at the right hand of Bishop Taylor, whose aid he has become in the bishop's missionary work in

the Dark Continent. Mr. Smith has been so long and intimately associated with the charitable works of the Methodist Episcopal Church, to say nothing of his private philanthropies, that the honor conferred upon him by his election to the post of treasurer of its African Mission Fund seems but the natural outcome of his previous activity in similar fields.

o'clock the societies formed in line and paraded through the principal streets, which were thronged with spectators. The formation of the parade was as follows:

- Mounted escort—Henry A. Dolge, R. B. Poole and T. A. Seymour.
- Detachment of police under Chief Cramer.
- West Shore Band of Frankfurt, 27 pieces, F. A. Sawyer leader.
- Carriages containing Herman Buch, president of the Fest, August Dolge and ladies, Mrs. Alfred Dolge, Mrs. George Gunton and other ladies.
- Rochester Singers.
- The United Singers of Albany, escorting Mr. Alfred Dolge, president of the village.
- The singers from Troy.
- Singing societies from Utica.
- Amsterdam's delegation.
- Utica's second division.
- The Gloversville Band.
- Gloversville Societies.
- Rochester's second division.
- Albany's second division.
- Singers from Syracuse.
- Alfred Dolge Hose Company No. 1.
- J. P. Spofford Hose Company No. 2.
- Dolgeville Maennerchor.
- Ladies' section of the Dolgeville Turn Verein.
- Dolgeville Maennerchor, second division.
- Carriages containing citizens and invited guests.

At High Falls Park the parade was dismissed and preparations for the dedications of the flag began. The ceremonies were opened by Mr. Alfred Dolge, who delivered a speech of welcome, in which he said:

It is always an honor to be requested to address such a gathering, on such an occasion or on such a subject as that of to-day. Do we not owe much to the song that our mothers sang at the cradle and to the song of love continued until we had reached manhood?

The German song is known and sung in almost every country. Where there are four Germans you will find that the Deutscheslied is known and sung by each one. All civilized nations have songs, but the German song has captured the world. The Watch on the Rhine, that inspiring war song, won the battle of Sedan, which made Germany a nation respected by all.

But not only does the song arouse and inspire patriotism in the soldier, it fulfills a higher mission; it inspires the poet, the musician, it arouses his genius, and our poets and composers have contributed fully as much to our civilization and our culture as the inventors, the statesmen and the philosophers. Song lifts us out of the sphere of everyday life, and there is nothing grander than the songs we heard last night.

Your coming here, the imposing parade and the festivities of this day mean more than an ordinary gathering of a number of people.

Your Saengerfest influences the social life of the nation, and you may go from Maine to California, from the Gulf to the St. Lawrence, and you can observe the influences of the German song. It brings our Anglo-American fellow citizens nearer to us. It is a great helpmeet in interpreting German sociability—in short the philosophy of

German life is not to forget the idealistic over the stern realities of life.

Therefore, singers, give three hearty cheers to the progress of the German song, which appeals to the soul and heart wherever sung or heard.

Mr. Dolge was followed by Miss Gertrude Dolge, who recited a dedicatory poem, and the flag, a beautiful silk banner, was then formally presented, amid hearty cheers by the vast assemblage. The mass chorus, "Life's Springtime, under the leadership of Henry A. Dolge, was the next feature, and it was magnificently sung. When the chorus ended dancing began, and the festivities were continued until late at night. Tuesday morning the visitors departed, after showering a profusion of compliments upon the Dolgeville Maennerchor for its splendid entertainment.

Strich & Zeidler's Atlanta Exhibit.

STRICH & ZEIDLER, whose pianos will be the only ones exhibited in the New York Building at the Atlanta Cotton States and International Exposition, will not manufacture specially embellished instruments for the display, but will send to Atlanta samples of their regular productions. This determination is not only evidence of the confidence Strich & Zeidler have in their instruments, but from a business standpoint it is sure to bring gratifying results. Special productions not only lack the individuality of regular stock, but their merits are seldom believed to exist in regular stock.

Strich & Zeidler will exhibit their pianos in Atlanta to show the South just what they are producing. Similar instruments will be found in the warerooms of the firm's various agents, and people who admire the pianos at the exposition will need no further introduction to them. The exhibits of course will be selected from the best products of the firm, and will contain Dolge Blue Felt hammers and the finest materials throughout.

The Difference

BETWEEN

BEST and NONE BETTER.

For us to claim that the Roth & Engelhardt actions are best of all would sound just as ridiculous as if our competitors made that claim for theirs; but when we say that there are none better than the Roth & Engelhardt we are repeating what our customers say and what we feel is true. Our work and use of the best materials prove this.

ROTH & ENGELHARDT.

Office: 114 Fifth Ave., NEW YORK.

OBITUARY.

August Gemünder.

AUGUST GEMÜNDER, founder of the violin manufacturing firm of August Gemünder & Sons, died last Saturday at his city home, 306 East Sixty-seventh street.

Mr. Gemünder learned from his father, in his boyhood days, the art of making violins. His father practiced the art in Würtemberg at the beginning of the century. He followed this gentle pursuit throughout his life, and earned high rank among the makers of the sweet toned instrument. For nearly 70 of his 81 years of life, Mr. Gemünder was a maker of violins. He had been in business for himself since the death of his father, and in 1844 he made the violin model which bears his name—a model upon which artists have bestowed high praise. His imitations of classic violin models are famous.

Mr. Gemünder was born at Ingelfingen, Würtemberg, March 22, 1814. He worked in many German cities until 1846, when he was attracted to this country. He then established a shop at Springfield, Mass. About thirty-five years ago, having won a reputation as a maker of superior instruments, he came to this city. His art absorbed his thoughts, and he followed it through his long life with zeal and unselfish enthusiasm. Having made thorough and patient study of it, he was ever ready to impart what he had learned to others. He contributed from time to time the result of his investigations to the musical journals of the United States and Europe.

He discovered the secret of the Italian construction of violins, and succeeded in changing the opinion of some of the greatest artists regarding the superlative virtue of antiques in instruments. He claimed that if old wood was used in making violins, and the proper construction was followed, a violinist might have a better instrument of modern make than he would find in an old one, as the wood would not have lost its strength through long continued vibrations.

He numbered among his personal friends some of the greatest artists of his day. Mr. Leopold Damrosch, who owned a Maggini, played a violin of Mr. Gemünder's make at his last public appearance with that instrument. Wilhelmj, Kneisel, Brodsky, Herbert and Arnold held him in the highest regard as a friend and for his art. He copied Sarasate's Amati, and that artist publicly declared it as good as the original. Brodsky's Guarnerius was reproduced with like result.

Henry Schorbach.

Henry Schorbach, who died August 15, had been employed 15 years by Wessell, Nickel & Gross, and was faithful and enthusiastic.

He was in charge of the firm's exhibit at the World's Columbian Exposition, and acting in that capacity made many friends by his courtesy and affability.

Henry L. Cole.

Henry L. Cole, son of Col. E. W. Cole, of Nashville, Tenn., committed suicide on Sunday in Kansas City by drinking carbolic acid. Mr. Cole was at one time a member of the music firm of R. Dorman & Co., of Nashville, an old music house of that city, which is now owned by F. G. Pite. Mr. Cole went to Kansas City some time ago.

Mrs. D. H. Baldwin's Lucky Jump.

THE wife of D. H. Baldwin, of Cincinnati, narrowly escaped serious injury one day last week while out driving.

The horses shied suddenly and dashed the carriage against a loaded coal wagon. Mrs. Baldwin sprang safely to the ground, and the next instant the carriage toppled over, one of the wheels having been broken by the collision.

The Week at Decker Brothers'.

AMONG the visitors this week at the wareroom of Decker Brothers, in New York, was Lucien Wulsin, of D. H. Baldwin & Co., of Cincinnati, who has just returned with his family from Europe, where he went for the benefit of his health. Mr. Wulsin, who had been ill a long while, was greatly benefited by the trip, and came home in excellent health and high spirits, to enter upon his work with the enthusiasm and determination which marked his efforts before his health failed.

Another visitor at Decker Brothers' establishment was Mr. Edward Moeller, of Buffalo, whose rheumatism has disappeared and whose confidence in the future is great. He was accompanied by Mrs. Moeller, and selected a large stock for quick delivery.

Other familiar faces seen at the same establishment during the week were those of Mr. Frank W. Farwell, of Howard, Farwell & Co., of St. Paul; Mr. Charles H. Fischer, of the house of William G. Fischer, of Philadelphia, and

Mr. G. Wright Nicols, representing Sanders & Stayman, of Baltimore. Mr. Nicols was accompanied by his wife, and, like the other visitors, left a large order.

Decker Brothers last week placed a handsome piano in Grammar School No. 64, in Fordham. The order was a graceful tribute to the firm, which has long supplied instruments for the New York public schools, where the exhibition of their merits has been the means of selling hundreds of pianos, not only to members of the department of public instruction, but to parents of pupils.

Bad Piano Man.

HAYES LEFFLER, of Kenton, Ohio, was arrested recently for attempting to swindle W. H. Grubbs & Co., Hockett, Puntenny & Co. and D. H. Baldwin, of Columbus, Ohio. Leffler purchased a piano from each firm, and as security gave mortgages on land which was already heavily encumbered.

When representatives of the Columbus firms went to Kenton they ascertained that Leffler had sold the instruments at a low price immediately upon their arrival.

Leffler claimed that he was fully able to pay for the pianos, but up to last reports had failed to do so.

Steinway Hall Happenings.

MR. CHARLES STEINWAY and family have returned from the White Mountains, and Mr. Nahun Stetson and family have arrived home from the Thousand Islands. Both gentlemen were considerably benefited by their short relaxation from business, and are again at their posts.

Among the visitors last week at Steinway Hall was Mr. William Rohlfing, of Milwaukee, who placed a large order. E. A. Potter, of Lyon, Potter & Co., of Chicago, is expected to arrive in New York within two weeks, and will bring with him an order unusually large, even for Steinway & Sons, for replenishing the stock at Steinway Hall in Chicago, which was opened only last May.

Mr. J. B. Woodford, manager of the business of N. Stetson & Co., of Philadelphia, and family returned home last Saturday after a long sojourn at their summer residence in Massachusetts and in the White Mountains.

Mason & Hamlin

PIANOS AND ORGANS.

PIANOS.

W. H. SHERWOOD—Beautiful instruments, capable of the finest grades of expression and shading.
MARTINUS SIEVERING—I have never played upon a piano which responded so promptly to my wishes.
Geo. W. CHADWICK—The tone is very musical, and I have never had a piano which stood so well in tune.

ORGANS.

FRANZ LISZT—Matchless, unrivaled; so highly prized by me.
THEODORE THOMAS—Much the best; musicians generally so regard them.
X. SCHARWENKA—No other instrument so enraptures the player

STANDARD INSTRUMENTS.

ILLUSTRATED CATALOGUES AND FULL PARTICULARS MAILED ON APPLICATION.

Mason & Hamlin Co.

BOSTON, NEW YORK, CHICAGO.



CHICAGO OFFICE THE MUSICAL COURIER.
225 Dearborn Street, September 7, 1895.

THE strike which was inaugurated some two months ago by a part of the employees of the Russell Piano Company has been declared off, without any concession on the part of the company. The strikers have had a hard time of it, being beaten at every point. One of the strikers was heard to remark that all, or nearly all, of the men were controlled by the union, and they could practically have their own way, but this last experience proves to the contrary, as the company says it has had applications from men wanting work every day during the strike. It has, of course, been somewhat detrimental to the company, but it is now all right again and able to meet all demands. The new factory on Jefferson street is nearly ready for occupancy.

Mr. Joseph Shoninger, who returned from his Eastern trip on Sunday last, says that the August business of the B. Shoninger Company was the best ever had in that month, which was a pleasant surprise to him. He naturally thinks trade is picking up already.

The C. F. Summy Company is preparing to meet all the requirements of a first-class house by carrying an excellent stock of pianos, including a large stock of grands in all the different sizes, by arranging a good sized recital hall for the accommodation of teachers, and in various ways catering to artists and musical people. The company reports an extra demand for first-class pianos.

Some signs of activity are manifest in the organ department of Lyon & Healy. The recent order through Messrs. James Bellak's Sons, Philadelphia, Pa., for 18 Lyon & Healy church organs for use in the lodge rooms of the new Odd Fellows' Temple Building in that city, also the completion and delivery of a fine two manual and chamber organ for the music room in the residence of Edwin Norton, of Norton Brothers, Maywood; another order for a large two manual and pedal chamber organ for the residence of a Western capitalist, together with an export order for 44 cabinet organs for Adelaide and Melbourne, Australia, came like a ray of sunshine in the long continued depressed condition of trade in this particular branch of the music business. Mr. Baker's smile is a poem as he contemplates these marked signs of renewed prosperity in his line, and his house is to be congratulated on securing these orders, which evidences the fact that the hard times have not influenced the proper recognition of the high standard of excellence in which this factory's productions are held by the customers.

That "L" Road Fight.

Those persons who fondly imagine that the Wabash Avenue Property Owners' Association is dead will find ere long that the body is an exceedingly lively corpse, say the men interested in the fight against the extension of the elevated road on Wabash avenue. These men have been fighting for their street a long time, but they scout the faintest suggestion of surrender. "The Old Guard dies, but never surrenders," they say.

A secret meeting of the board of directors was held last Tuesday in the office of the John Church Company, and a policy was outlined to present to all the members at the meeting of the Athletic Club on Thursday afternoon. Those present were Z. S. Holbrook, C. D. Irwin, E. V. Church, F. R. Otis and W. A. Giles. W. J. Chalmers, another director, is out of the city.

At yesterday's meeting a working combination with the

Central Elevated Company was proposed, and an active campaign was planned against what the directors term the wilful misrepresentation of the promoters of the Union loop. Steps will be taken to prevent a franchise being granted for Wabash avenue, based upon unauthorized and fraudulent signatures for frontage, as is said to have been done in the case of the Fifth avenue line, with the alleged connivance of Commissioner of Public Works Kent.

One of the most energetic of the opponents of the Wabash avenue route for the east side of the elevated loop, Z. S. Holbrook, said yesterday:

"The Property Owners' Association has names enough of those who say they will not give their frontage under any conditions to keep the road off Wabash avenue. Potter Palmer told me to-day that he would not sign for his property if he was the only man on the street who didn't sign. He considered the injury to his property would be beyond computation. Columbus R. Cummings estimates the probable damage to Wabash avenue at \$30,000,000."

The Union Loop people represent that they will use only two tracks, but their promises are valueless. In the case of Doane v. The Chicago City Railway the court decided that the natural growth of elevated railroads cannot be stopped by private contracts. You would soon see four tracks. In the matter of damages I have the best legal authority for saying that if a man grants his consent to a road he is estopped from suing for damages, the Yerkes circulars to the contrary notwithstanding.

"As an instance of the misrepresentation employed by the projectors of the loop, take the case of Clow, on Lake street. He refused to give or sell permission for his frontage. One day a prominent real estate man came into his office and asked him if he wanted to sell his property. A bargain was struck, and the next day the real estate man brought around a certified check as the first cash payment. The contract was duly drawn up, sealed and recorded. The new purchaser hastened to sign for the frontage, and further payments on the property were defaulted. That's what I call trick No. 83. There is a long series of them, played in regular order. We don't want to give away franchises worth \$12,000,000 to \$15,000,000 to a grasping Philadelphia syndicate," concluded Mr. Holbrook.

E. V. Church, of the John Church Company, spoke to the same effect as the foregoing.—*Chicago Chronicle*.

Notwithstanding all the efforts of the property holders on Wabash avenue, the fact remains that the majority of the people are in favor of an "L" road on Wabash avenue. The railroad people have been quietly buying the consent of the owners, and will continue on this policy until they have the required frontage, and some will sign and quietly pocket the bonus on the hypothesis that the road will go there anyway and they may as well get something as nothing. The trade is wrought up about the matter.

Messrs. Julius Bauer & Co. expect to begin moving into their new factory next week.

The Manufacturers Piano Company have had in the last two weeks a most exceptional trade, the warerooms at times having the appearance of a dry goods store. Mr. Dederick has been obliged to leave his work to assist in waiting on customers, which shows what good liberal advertising will do, and also that there are plenty of people wanting pianos.

The Chase Brothers Piano Company is introducing in its immense warerooms a number of combination incandescent arc electric lights.

It is said on good authority that the great store of John Wanamaker, in Philadelphia, will positively carry a line of pianos, and that the instruments will not only be sold for cash but on the instalment plan, competing with all the regular music houses. The pianos will be furnished by a rich New York manufacturer who only recently entered in the business.

There is to be an entire change in the line of pianos now carried by the Rintelman Piano Company. The instruments to be substituted will be the Doll and Baus pianos, made by Jacob Doll, of New York. The deal is practically completed. Mr. Reimann reports a good business and great prospects.

Labor Day saw an immense parade of the different labor organizations, a circus parade, transportation on the street railroads blocked for a considerable time and general disorder. Notwithstanding, some of the stores report an extra lot of good sales on that day.

Mr. Frank E. Rowe, of Winter & Harper, Seattle, Wash., was a recent visitor to this city. He was looking after pianos. Mr. Rowe says business has been quiet, but is picking up some, and, like most of the dealers in various parts of the country, he is exceedingly hopeful for the future.

Usually when a new directory of the city of Chicago has made its appearance there has been reason for much of the self congratulatory remarks which are indulged in by the citizens and local press, but this year its advent has been received with no great amount of enthusiasm. This is undoubtedly owing to the slight increase (comparatively) in population which the book gives and the estimated population, which, instead of being 2,000,000, as the so-called Two Million Club proudly anticipated, comes down to the more conservative figures of 1,695,000. This is a goodly number of people, it must be confessed, and the city is growing on the average sufficiently rapid to warrant the belief that sooner or later it will be the largest on the Western continent.

The only noticeable advertisements in the new directory are those of Lyon & Healy, who occupy the upper right-hand corner of every other page, and a good sized card on the back cover; the C. F. Summy Company, which has a card also on the back cover. In the piano dealers' list Reed & Sons have an extract from their World's Fair award, the W. W. Kimball Company has a cut of its factory, and the Schaff Brothers Company has its characteristic signature card, as have also Lyon & Healy. If there are any other notices in the directory it is labor and money lost, for they will not be seen.

The early closing ceased with last Saturday.

Cool weather seems to have begun with to-day.

The trade is beginning to talk of the trade dinner which will occur on October 26.

This is the latest incorporation. Mr. White is a lawyer; the other names are not recognized by the trade:

AMERICAN ORGAN AND PIANO COMPANY, Chicago; capital stock, \$10,000; incorporators, Frank L. Shaw, John V. Dugan and Horace F. White.

Personals.

Mr. Herman Leonard, the representative for this district for Alfred Dolge & Son, is visiting the trade and receiving orders.

Mr. Edmund Gram, of Milwaukee, was in Chicago on Tuesday of this week. On Monday, Labor Day, he disposed of four pianos. Mr. Gram says the greater part of the trade just now comes from out of town points, a trade which he is catering to by personal trips.

Mr. Van Matre, of Van Matre & Straube, is attending the county fair now being held at Rockford, Ill., and Mr. Straube is making a short business trip. The concern is now turning out two pianos a day, and they are creditable productions and satisfactory to the trade which handles them.

Mr. O. A. Kimball and Mr. Payson, of the Emerson Piano Company, of Boston, are both expected in this city some time during the latter part of the month.

All the members of the Kaps Brothers concern, as well as all their travelers, are on the road, and the house reports trade lively.

Mr. J. O. Twichell is expected back from his Eastern trip to-day.

Mr. S. R. Harcourt has had the misfortune to lose his father, who lived in the middle part of the State, which was Mr. S. R. Harcourt's native place. Mr. Harcourt, Sr., was a most estimable man and was personally known to your correspondent.

Mr. E. Heuer, of Mexico, has been expected in the city, but up to to-day has not put in an appearance.

Mr. C. H. MacDonald has returned to Chicago from his summer vacation.

\$100

RETAIL.

WAREROOMS:

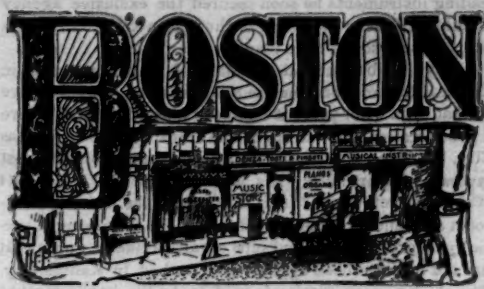
1199 Broadway, New York.

Self-Playing Piano
ATTACHMENT

FITTED TO
ANY PIANO.

AUTOMATON PIANO CO.,

Factory, 675 Hudson St., cor. 9th Ave. and 14th St.



BOSTON OFFICE OF THE MUSICAL COURIER,
17 Beacon Street, September 7, 1895.

SHORTLY after 10 o'clock this morning fire was discovered in the Masonic Temple, at the corner of Tremont and Boylston streets, but through some delay and confusion in sounding the alarm it was at least ten minutes before the engines arrived. Fifteen minutes after the arrival of the first engine a third alarm had been sounded, and the streets in the neighborhood of the fire were filled with hose carts, steamers, chemical engines and all the paraphernalia of a large fire. At first the force of water was not sufficient to reach the top of the building where the fire originated, but a telephone to the waterworks doubled the pressure, so that soon there were thirty streams of water playing on the building. All this delay gave the flames a great headway, and at one time, with the flames bursting from the roof and top story, it looked as if the building could not be saved. Fortunately there was no wind, so the fire was confined to the one building.

It is reported that the fire was started by some false connection of the electric wires, and an employé found that several pieces of heavy ironwork in the flooring were so heated when the alarm of fire was sounded that they were red hot. This iron set fire to the woodwork.

The Ivers & Pond Piano Company, whose warerooms were on the street floor, had about 75 pianos in the wareroom and basement; the damage to these instruments will be entirely from water, as the fire was confined to the three upper stories. The insurance people covered the pianos with rubber cloths, but there was such a volume of water it is difficult to say how much they have been injured. Through the permission of the insurance adjuster the pianos are all to be moved to the Ivers & Pond factory to-night, as it will be 24 hours or more before the ceiling stops dripping water into their warerooms. Mr. Gibson was out of town, up in the mountains somewhere, but a telegram from him received this afternoon stated that he would arrive this evening.

All the books, papers, leases, &c., were taken out of the safes and some of them sent to C. C. Harvey & Co., others to the Merrill Piano Company, while Mr. Cook took charge of part of them.

Mason & Hamlin offered the use of their warerooms to Mr. Pond for any purpose he required, and Mr. S. A. Gould also offered office room and a place to store the pianos. In fact, all the members of the trade expressed their sympathy with the Ivers & Pond Piano Company in this sudden trouble.

It will be several weeks before the warerooms will be in order, and in the meantime another building will have to be procured, but nothing can be decided until next week.

Mr. Pond stated that they were fully insured.

Ivers & Pond, pianos, first floor, were insured for \$4,000 in the Aetna and \$4,000 in the Spring Garden, through E. M. Abbott. The Spring Garden was reinsured for \$2,000.

Stearns Brothers placed the furniture and fixtures of Ivers & Pond in the Union for \$1,500 and in the Westchester for \$2,000.

A visit to the Ivers & Pond warerooms late this afternoon showed everything covered with tarpaulins, but it was necessary to carry an umbrella while standing in the room, the water from the ceiling being like rain. The water was being swept from the floor as fast as it accumulated, and the pianos were being removed from the back part of the building as rapidly as possible, but it will probably be midnight before they are all taken out.

It is reported that a small hotel will soon be built on Tremont street, next door to the Tremont Theatre and adjacent to the piano rooms in that locality. This will change the

character of that part of the block, although no piano house will be directly affected by it so far as having to give up leases is concerned.

Business shows a marked improvement this week, although there is a depression or reaction after the excitement of the crowds of visitors last week. Orders for pianos are coming in in sufficient numbers to make the manufacturers feel assured of a revival in business.

Chickering & Sons are much pleased with the first week's business in their new retail warerooms at the factory. It opened with a rush and continued good all the week.

The Emerson Piano Company report business to have been extremely good during August and the first week of September shows no falling off in orders.

Mr. P. H. Powers has gone to Megantic Lake, Canada, for a month's fishing.

Mason & Hamlin have received large orders by cable from Metzler & Co., London, this week.

Mr. James Holyer and Mr. W. P. Daniels, of the Mason & Hamlin New York warerooms, were in town on Saturday.

Mr. Willard A. Vose, who has a beautiful home at Brookline, with a garden in which he takes a personal interest, is just at present the envy of the neighborhood, his hydrangeas being in full blossom. Nothing like them has been seen for size, luxuriance and beautiful coloring. Mr. Vose pays particular attention to these plants, caring for them during the winter and spring carefully, and is rewarded by superb blossoms now.

The Hallet & Davis Piano Company has engaged Mr. C. H. D. Sisson, formerly with Kohler & Chase, San Francisco, as traveling salesman, and he is now making a trip through New England in their interests.

Mr. E. W. Furbush, with his family, is spending a fortnight with his father at Freedom, N. H.

Mr. George J. Dowling, who has been at Baltimore and Washington this week, will make an extended trip through the West and South before returning to Boston.

Mr. Doll Returns.

JACOB DOLL and his family, who have been spending the summer at their beautiful country home in Richfield, Conn., have returned to town. At Mr. Doll's warerooms last week considerable enthusiasm prevailed over the volume of wholesale business in hand, and over the fact that the demand for instruments of a high class is perceptible in nearly every order.

WANTED—A piano man of unquestioned ability and integrity to take an interest in an established piano business in large city. One with some capital preferred, but not absolutely necessary. To a capable man who is desirous of entering business for himself, and is willing to work hard, an exceptional opportunity is offered. Address "D. K.," THE MUSICAL COURIER, New York.

His Honeymoon (?) Ended.

MUSIC Dealer A. H. Garfield, of Aberdeen, S. Dak., is in jail in Winnipeg. He deserted his wife and children a month ago and eloped with his 10 year old typewriter and assistant, Bessie Moore.

The sheriff got on his trail while it was warm and it led him into Canada, where after a lot of trouble he located the couple. Mrs. Garfield secured the warrant for her husband's arrest on the charge of seduction, on account of the girl's age.

Kranich & Bach.

THERE is no representative of a piano house who more thoroughly canvasses the United States than does Mr. Felix Kraemer, representing Messrs. Kranich & Bach. He will start out within a few days on a trip that will keep him away from New York until the spring of 1896, during which time he will cover every point of importance from here to the Pacific Coast, north to Alaska and south to Mexico.

Mr. Kraemer has but recently returned from Europe, as has already been reported, and he goes on his long journey in the full possession of robust health and equipped with a new set of experiences that cover his sojourn in Carlsbad, Vienna, Leipsic, Berlin, Budapest and at Copenhagen, where he was the guest of Johan Svendsen, the Norwegian composer, who has taken a great interest in the Kranich & Bach piano. In speaking of his trip abroad Mr. Kraemer says:

"The Kranich & Bach piano is one of the few American instruments that have obtained a substantial foothold in Europe. It is to be found on sale in the cities which I have visited, and which you mention, while Mr. Alvin Kranich's residence at Leipsic, where he is an earnest student of music, has enabled him to do a great deal toward the introduction of our instruments in the chief cities of the Continent."

While Mr. Enrique Heuer, of E. Heuer & Co., Mexico city, was in town last week, he called upon Messrs. Kranich & Bach and arranged to become their representative at that point, after having made a thorough inspection of the factory and the pianos.

Aside from the satisfaction that resulted from this visit, he was induced to effect the arrangement by the appended indorsement of his friend Gonzalo Nunez, the well-known musician and teacher, now residing in New York city.

NEW YORK, September 5, 1895.

Messrs. E. Heuer & Co., Mexico city, Mexico:

MY DEAR MR. HEUER—I have great satisfaction in recommending to your favorable notice the excellent pianos made by Messrs. Kranich & Bach, of New York city. In my estimation their instruments are as beautifully and carefully constructed as any in the United States. You are at liberty to publish this opinion throughout the city of Mexico, and elsewhere if you so desire. I take great pleasure in recommending them.

Your affectionate friend,
(Signed) GONZALO NUNEZ.

A FIRST-CLASS piano tuner of long experience desires a change of situation. Can regulate, voice, &c., and is a good organ tuner. Would assist in sales if required. Address R. W. Welles, 28 Pleasant street, Salem, Mass.

Jerome Thibouville-Lamy & Co.,

PARIS. LONDON. SYDNEY. NEW YORK.

Largest and Oldest House in Europe. Three Factories, 1,000 Men.

ARTISTIC LUTHERIE-VIRTUOSE VIOLINS,

Unequaled for Tone and Workmanship.

Celebrated Ex. Silk Strings No. 1145 and Russian Gut Strings No. 705.

Sample Gut String furnished free on application.

AGENTS FOR THE CELEBRATED

GRANDINI MANDOLINS,

The best Mandolins for Tone, Justness and Easy Playing.

Band Instruments, Metronomes, Etc.

35 GREAT JONES ST., NEW YORK.



Write for Catalogue.

P. J. Gildemeester, for Many Years Managing Partner of Messrs. Chickering & Sons.

Gildemeester & Kroeger

Henry Kroeger, for Twenty Years Superintendent of Factories of Messrs. Steinway & Sons.

Second Avenue and Twenty-first Street, New York.

Otto Mehlín's Frightful Fall.

OTTO MEHLIN, fourteen years old, son of Paul G. Mehlín, of the Mehlín Piano Company, of Minneapolis, was badly injured the night of August 29 by falling from a railroad train at Cairo, Ill. The lad was discovered under a trestle by workmen at 6 o'clock the next morning. One of his legs was broken in four places, his right arm was fractured and his body was nearly severed at the waist.

He was conscious when found and thanked the men for coming to his rescue. While they were preparing to remove him they discovered a penknife sticking from one of the uprights of the trestle and when questioned concerning it the boy told them he had placed it there to let those who found him know he had not been instantly killed by the fall.

The sturdy lad had been beneath the trestle all through the night and was very weak when help arrived. He was removed to a hospital in Cairo, where he is slowly regaining strength, and his recovery is probable.

The manner in which the accident happened is not known, but it is believed the boy, without being thoroughly awake, went upon the rear platform and, without realizing that he was on the last car, stepped off into space.

French Novelties in Band Instruments.

MR. GEORGE DEMARAIST, the New York representative of Jerome Thibouville-Lamy & Co., recently returned from a two months' visit to the firm's factories in Grenelle, Mirecourt and La Couture, France, where he arranged for the shipment of his fall stock. While abroad Mr. Demaraist placed an order with his firm for a set of 50 instruments, which will cost \$8,000, for the band of the Gymnase Ste. Anne, of Woonsocket, R. I. Each instrument, from cornet to kettledrum, will be silver plated.

Mr. Demaraist says there is a gratifying increase of business, both at the factory and at the New York office, and that the firm anticipates great popularity for several novelties it will exhibit in New York within two weeks. One of these is the "Thibouville" cornet, which has been adopted by the famous French Republican Guard band; another is a clarinet, constructed in accordance with the ideas of Conductor Ramponne, of the Old Guard Band, and the third is an improved trombone, of little weight and excellent tone.

Within a week Mr. Demaraist will show the Franco-Russian gut string, a recent production for which Jerome Thibouville-Lamy & Co. predict instantaneous success. The new string, Mr. Demaraist says, is of superior quality, handsome, durable and of excellent tone.

The "Majestic" Piano.

THE Spies Piano Manufacturing Company, one of the latest corporations to enter the field, is working full time at its factory, and is finding a ready market for the "Majestic," by which name its pianos are known. The company's factory is in the Spies Building, illustrated elsewhere in this issue, owned by one of the principal stockholders of the Spies Piano Manufacturing Company, which covers the entire square bounded by Lincoln avenue, Southern Boulevard, and East 132d and 133d streets. The site is just beyond the Harlem River and the shipping facilities are unexcelled.

Mr. Spies was identified many years with the furniture

trade in New York, and has entered the field as a piano maker with a large capital, plenty of enterprise and a business experience which should insure success in his new departure. In his long and successful career he has been identified with a business which requires close calculating, activity, courage and progressiveness. In that field he acquired the fortune with which he backs his new venture, and he has begun operations in a manner indicating that he intends to repeat his triumph if hard and persistent efforts, intelligently applied, will bring about the desired results.

Although the company began operations but a few months ago, many "Majestic" pianos have already been sold. Their merits have been indorsed by dealers in many sections of the country, and better still in nearly every instance the words of praise have been accompanied by duplicate orders. The company is making extensive preparations for a heavy fall trade, and, encouraged by the results already attained, is heralding the merits of its instrument far and wide. Every day new agents are being appointed and new styles are being rapidly added to the large number already produced.

The Braumuller Piano Prize.

NO competition in music circles has created more interest in Oswego, N. Y., than the prize offered some time ago by O. C. Klock, agent for the Braumuller Company, in that town, of a Braumuller piano for the most popular lady teacher there. The contest closed on September 1, and the instrument went to Miss Mary I. Gittins, she receiving \$2,337. There were 11 aspirants in the fight, and it was hotly waged.

Mr. Klock says the prospects for the fall trade are of the brightest, and Braumuller pianos are selling in his territory as fast as he can get them from the factory.

Carl Hoffman Eulogized.

THE Kansas City *Journal*, in speaking of Mr. Carl Hoffman's removal from Leavenworth to the first named city, says: "Music and the music trade of Kansas City have gained great strength in the removal to this city of Mr. Carl Hoffman, of Leavenworth, who has succeeded to the Mason & Hamlin Piano Company's local interests, and combined with them the representation of Chickering & Sons and other manufacturers of pianos. The establishment is now the largest of its kind in the city."

Mr. Hoffman is a native of Darmstadt, Germany, where his father was for years postmaster. Although of a musical family and himself a student of music, young Hoffman was urged by his father to learn the postal service, with a view of engaging in that employment.

"While devoting himself to the learning of his father's business he studied piano and organ with Mangold, a noted court musician of Darmstadt, and a famous composer of male choruses. When only twenty years of age he came to America and located in Pittsburg, Pa., where he taught piano and organ for a year, after which he became interested in the piano and organ trade through a relative by the name of Hoffman, of the firm of Hoffman & Hale. This firm had an agency in Leavenworth and sent Carl to the West to grow up with the country. He had not been connected with the Leavenworth agency more than a year when he bought out the Pittsburg interests and assumed control of the agency, making his leading instrument the Chickering piano. This was in 1871. In addition to his

leading instruments he soon secured the exclusive agency for a large Western territory of the Mason & Hamlin organs and the Emerson & Hale pianos.

"May 1 he bought out the Mason & Hamlin interests in Kansas City, and became the Southwestern representative of that firm. For years it had been his ambition to secure a good location and a stronger line of instruments in Kansas City, but being a conservative man he waited for the most favorable opportunity. His warehouses at 1013 and 1014 Walnut street occupy four floors, with the leading sales-room and offices on the second floor. He is making a specialty of grand pianos and pipe organs, a line of goods that has not hitherto been aggressively pushed in Kansas City. The stock now on display is said to be the handsomest to be seen west of Chicago."

The Electric Piano Attachments Nearly Ready for Delivery.

THE Electric Self-Playing Piano Company, of 333 and 335 West Thirty-sixth street, New York, is hard at work at its factory and expects to begin the delivery of its patented attachments within two weeks.

The company has appointed E. Heuer & Co., of Mexico city, its sole representative in Mexico, this celebrated firm having agreed to sell a stipulated number of the attachments within a year, on condition that the contract may be renewed at the expiration of that time.

The company has already received orders for more than 100 of its attachments and the present plant by which ten attachments can be produced each week will shortly be enlarged to facilitate prompt delivery of orders.

—W. E. Webber, of the defunct Robinson & Webber music firm, of Kankakee, Ill., is in jail on a charge of embezzling \$212.35 for organs gold and not accounted for.

—Ralph E. Hudson, a music dealer, of Alliance, Ohio, assigned last week to Leonard Hershey. His liabilities are placed at \$3,000. The assets are said to be much over that amount.

—A new music store will soon be opened on West Main street, Malone, N. Y. B. A. Whitney, the well-known dealer in that town, is erecting the new building solely for his own business.

—Mr. Henry T. Solomons, of the Brenner & Solomons Music House in Augusta, Ga., has just taken charge of the St. Paul's Church choir in that city. He is recognized as a fine musician and is a good choir organizer.

—Messrs. Fred and Edmond Cluett, of Cluett & Sons, Troy, N. Y., were in town last Tuesday, and left an order of gratifying proportions with Weser Brothers, whose instruments the firm has long handled.

—The effects of the Standard Pipe Organ Company, of Chicago, were purchased on September 1 by Congressman Goldzier for \$1,505. Justice Donnelly sold these assets in the court room and acted as auctioneer.

—Victor S. Flechter, of 23 Union square, New York, who was indicted August 28, charged with having in his possession the valuable violin stolen from the apartments of Prof. Jean Bott, last Monday pleaded not guilty, and his bail of \$1,000 was continued.

WANTED—Piano, organ and musical merchandise salesman, to carry a line of piano stools on commission. Address "Commission," THE MUSICAL COURIER, New York.

WANTED—A first-class repairer of small musical instruments. The right man must, if possible, be familiar with everything connected with brass as well as wood instruments. A steady position and good wages are guaranteed, providing the applicant is satisfactory. Address "Applicant," THE MUSICAL COURIER, New York.

MR. H. NORTH, of the Eaty & Camp piano firm, was in St. Louis, Mo., a few days ago gunning for "Mr. and Mrs. E. L. Hamilton." Some months previous Mrs. Hamilton rented a \$1,000 piano from the firm and Mr. North closed the bargain.

Two months later Mrs. Hamilton called at the store and told Mr. North a fairy tale of how her husband, who is an Englishman, had failed to secure his regular remittance from England, and she asked for an extension of time in paying her monthly instalment. The story goes that Mr. North advanced the money out of his own pocket and assured the woman that every leniency would be shown her. That was the last seen of the Hamiltons or the piano.

CROWN PIANOS AND ORGANS



The Orchestral Attachment and Practice Clavier are found only in the "CROWN" Pianos.

The most beautiful and wonderful effects can be produced with this attachment. It is most highly indorsed by the best musicians who have heard and tried it.

CALL FOR CATALOGUE. AGENTS WANTED IN ALL UNOCCUPIED TERRITORY.

MADE AND SOLD TO THE TRADE ONLY BY

GEO. P. BENT,

COR. WASHINGTON BOULEVARD
AND SANGAMON STREET

CHICAGO.

An old and well established

Reputation

for honesty of construction counts for a great deal with a Piano buyer; but to be of any value to the dealer in influencing future sales such a reputation must be guaranteed by the present high quality of the Piano.

...Why?

Because a poor Piano floated upon a reputation of many years' standing will be considered by a customer in the nature of a fraud, and will create a sentiment which will hurt the reputation of the dealer.

It is a rule at the **Vose Factories** that each Piano shall be a little in advance of any previously manufactured, and a guarantee to every purchaser that the high quality already attained shall be continually improved.

Vose & Sons Piano Co.,

174 Tremont St., BOSTON.

What Ludwig & Co. Are Doing.

LUDWIG & CO. can produce records to verify the statement that they have not felt the effects of the business depression which is now passing into history, and that, although they are running 13 machines, they are just 71 pianos behind in their orders. This condition of affairs, however, will soon be remedied, for the lumber has arrived from the South for the factory's big extension, which will be completed within a month, and then 50 or 75 more workmen will be employed.

The success of Ludwig & Co. has been extraordinary, and as they produce a good instrument they deserve it. The firm's agents, who include George Dearborn, of Philadelphia, who bought the first piano made by the concern;

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Ludwig & Co. is one of the few comparatively new firms which make every portion of its cases, including the carving. In the yard connected with the factory there are at this time more than 200,000 feet of lumber ready for the workmen. Visitors to the factory are numerous, and among them last week were many who stopped on their way home from the Knights Templar Conclave in Boston.

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MR. ALVIN SCHROEDER, the first 'cellist of the Boston Symphony Orchestra, who is spending his vacation at Tannersville in the Catskill Mountains, N. Y., has written under date of August 19 to August Gemünder & Sons, thanking them for the excellent manner in which they repaired his highly prized solo Amati violoncello. He further stated that the repairing had been accomplished in such a masterly manner that the cracks are not to be discovered except under close scrutiny.

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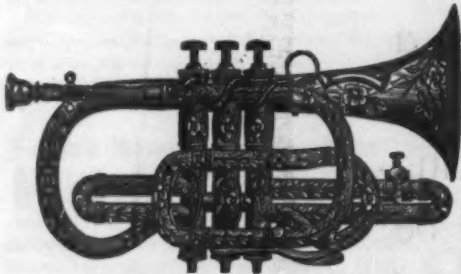
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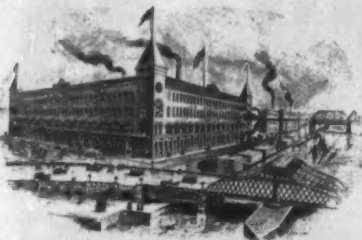


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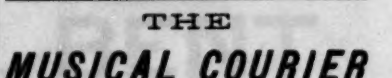
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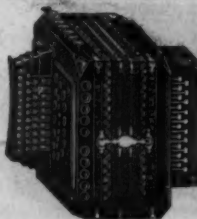
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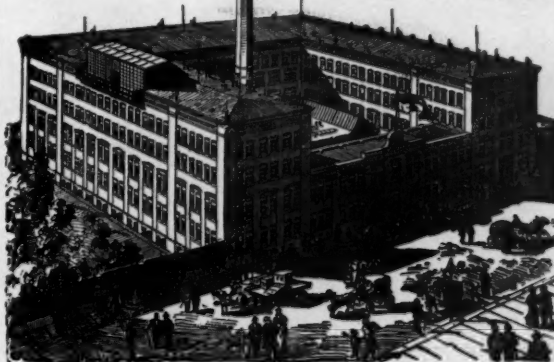
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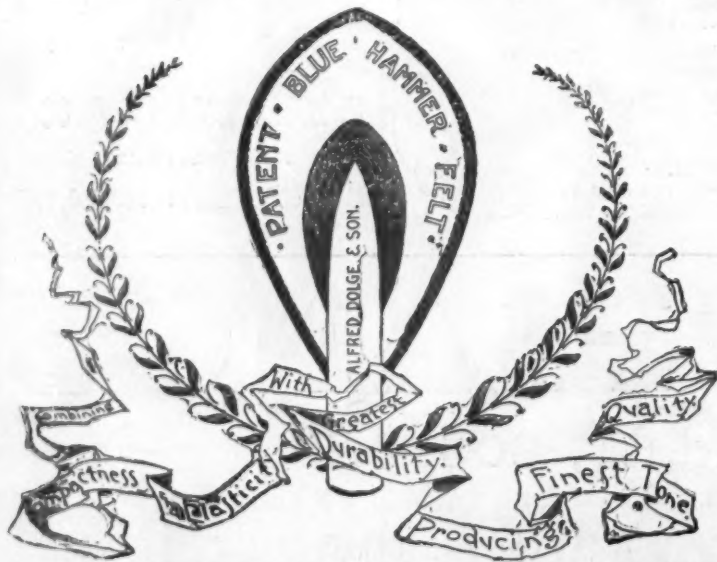
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